

TRAVELER'S GUIDE TO EUROPE'S ART

Published by  **CHANNEL PRESS** *Great Neck, N. Y.*

FIRST PRINTING 1923

159 Northern Boulevard, Great Neck, New York

TABLE OF CONTENTS

* This asterisk alongside the name of a painting, statue, building, or museum indicates that the work is particularly recommended by the authors, or that it is especially popular.

Introduction	vii
THE BRITISH ISLES	1
FRANCE	45
GERMANY	115
AUSTRIA	144
ITALY	157
SICILY	254
THE LOW COUNTRIES	259
BELGIUM	261
HOLLAND	275
SCANDINAVIA	287
DENMARK	287
NORWAY	289
SWEDEN	291
SPAIN	293
PORTUGAL	321
SWITZERLAND	323
Glossary	328
Index of artists, works, major cities	335
Index of museums	340



THE BRITISH ISLES

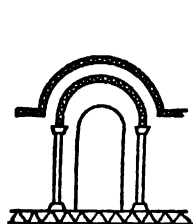
THE BRITISH ISLES

In the British Isles the homes, cathedrals, castles, and palaces are part of the landscape. As you travel through the countryside you see them hidden among the trees, nestled in the valleys, perched atop rolling hills. Here, within a compact area, are more buildings dating from past ages than anywhere else in the world.

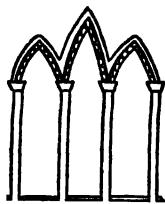
From the time of William the Conqueror until the bombings of World War II, these buildings were spared the destructive onslaughts of enemy armies. British respect for tradition protected them, too; instead of razing a structure and starting afresh when more space or newer quarters were needed, the English simply added other wings. The blame for damage to palaces and cathedrals, abbeys and manor-houses that cannot be ascribed to the Luftwaffe must be borne by time, by Henry VIII's agents, by Puritans at the time of the Commonwealth—and by overenthusiastic but uninspired "restorers" of the 18th and 19th centuries. Fortunately, the British government today is righting these wrongs.

Britain makes it easy for the art-lover to see its treasures. The British Travel and Holidays Association (64-5 St. James Street, Piccadilly, London S. W. 1) will give you information about outstanding buildings along the routes you plan to travel, including precise information about the days and hours when privately-owned country houses are open to visitors.

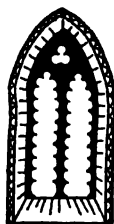
Certain features of British architecture have persisted throughout history, giving even styles adopted from the Continent an authentic English flavor. Functionalism and practicality, preference for straight lines and right angles, balance of vertical and horizontal accents, and a deep devotion to the Gothic idiom remain constants. Long after Gothic had been discarded on the Continent, the English were inventing new variations on this medieval form. For convenience, Gothic design in England is divided into four periods: Early Gothic, 1150-1250; Decorated, 1250-1300; Perpendicular, 1350-1550; and Tudor, 1450-1600. It is not by structural or basic design changes that the periods are primarily distinguished from each other, but by the increasing exploitation of rib vaulting and window tracery. The diagrams of windows from the four periods will enable you to date any building approximately:



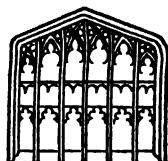
NORMAN



EARLY ENGLISH



DECORATED



PERPENDICULAR

The English were slow to accept the Renaissance style. Initially, Italian decorative motifs were hesitantly applied to Gothic designs. Only in the 17th century did the new style become popular, and even then a Baroque artist like Sir Christopher Wren sometimes used Gothic motives. By the 18th century a spirit of antiquarianism ushered in the Gothic revival, and it continued until the 20th century.

British painting has qualities similar to those found in British architecture, qualities that are expressions of generally recognized British character traits: an interest in nature, a disinterest in theories and formulae, restraint, an ability to compromise, and conservatism.

In England today there is great interest in the arts, and many young artists are producing strikingly original work. In London, particularly, the enthusiast for modern art will be kept busy. The Tate Gallery in London has one of the world's great collections of modern works, and there are many private galleries exhibiting contemporary painting and sculpture. Since 1940, the British Arts Council has been active in encouraging all the arts, including painting, sculpture, and architecture. Its headquarters at 4 St. James Square in London has exhibition rooms and will give information on its current activities. The Council buys paintings and sculpture by living artists in Britain, it circulates exhibits throughout the country, and it cooperates with the London County Council and with other local groups in setting up outdoor exhibits of sculpture in the parks. In regard to architecture, the Council has assumed a dual role: to encourage the best in contemporary building and to preserve the best examples of architecture of the past. The Institute of Con-

temporary Arts (office, 18 Dover St., London W1; exhibition rooms, 17 Dover St.) is a non-profit organization for the encouragement of contemporary art. Its president is Sir Herbert Read, one of the world's leading art critics. It almost always has worthwhile works on display.

***BATH** (Somerset, Southwestern England)

The Bath we see is an 18th century creation, an example of unity and harmony in plan and architecture existing nowhere else in England. The town is nestled in a small valley, surrounded by hills. Its Georgian buildings were constructed of native stone; they fit perfectly into their surroundings.

The plan of this resort was devised by cultured, scholarly gentlemen, painters and architects with no interest in structural matters. Their inspiration was found in the books and buildings of the famous Italian Renaissance architect, Palladio—and in the adaptations and interpretations of Palladio's work by Inigo Jones and Christopher Wren, England's great 17th century architects.

In 18th century Bath, the primary concern of the architect was to create an atmosphere in which members of the upper classes—men and women like Gainsborough, General Wolfe, Clive of India, and Jane Austen—could vacation in elegance and ease. The buildings were less severe and not as grand as 17th century Stuart residences. They are similar to each other, but not monotonously so; the details of classic motives and iron grill work are varied.

Bath is best seen from the top of the hill on which it is built. From every spot as you walk down to the town there is a striking view of rows of houses set in varied patterns around lawns and parks. Be sure not to miss the Circus and the Queen Square, designed by John Wood (1704-1754), or the Royal Crescent, designed by his son, Robert.

Other important sights are the Pulteney Bridge, inspired by the Ponte Vecchio in Florence, and designed by Robert Adam (1728-1792), the famous furniture and interior designer; and the Bath Abbey, a Gothic church in Perpendicular style, with fan vaulting and beautiful windows that are amazingly accurate reproductions of the originals (Bath was badly hit by bombs during World War II).

The ruins of the ancient Roman baths can be seen on weekdays from 9 to 5, and on Sundays from 11:45 to 12:45 and again from 3 to 5. Excavations are still in progress; you can now see the well-preserved, rectangular bathing pool, the original flooring, and

ceramic pipes which served as ducts for warm air. You enter the ruins by walking through the 18th century Pump Room, made famous by Beau Brummel. In a separate room, sculpture and utensils found in the excavations are displayed.

CAMBRIDGE (*53 Miles North of London*)

Cambridge has college buildings designed in the style of every period from the Middle Ages to the present. The charm of Cambridge is at least partly attributable to the location of most of the colleges along the Cam River, with fine old trees and gracious lawns that stretch from the buildings down toward the willow-bordered water's edge. Be sure to see St. John's, Trinity, King's, and Queen's Colleges, all near the river.

***King's College Chapel (1446-1515)**

(King's Parade; Open daily, 10-12:30, 2-4; Sunday, after 2:15.) Both the exterior and interior views of the chapel have a beauty that is uniquely English. Despite the strongly marked perpendiculars and the arched windows, the exterior is predominantly classic in feeling; the simple box-like shape, the exact repetition of clearly defined motives is completely non-Gothic. The small turrets were a weak attempt to preserve medievalism, and quite meaningless in this new style of architecture.

The interior—despite the complex fan vaulting, the intricately carved choir stalls, and the complex patterns of the 16th century windows (all original except for the one at the west end)—also has a clarity and simplicity of design that is more classic than medieval. King's Chapel was built when the Italian Renaissance was in full swing. It is interesting and indicative of the English temperament to note that while the spirit of the Renaissance was felt, it was expressed in traditional forms; nowhere but in England did Gothic forms continue to inspire new treatment as late as the 15th century.

The Fitzwilliam Museum

(Trumpington Street; Open daily, 10-4; Sunday, 2-4.) The Museum has a varied collection of art from all countries and periods. In Rooms I, II, and III are British paintings from the 18th century to the present, including a fine sculptured head of Albert Einstein by Jacob Epstein. In Rooms IV and V are French paintings from the

14th century (illuminated manuscripts) to the 19th and 20th centuries (Renoir, Seurat, Degas, Cézanne, Matisse, and others). In Room VI are Italian paintings; in Room IX, Dutch and Flemish paintings, including a fine Rembrandt *Self-portrait*.

CANTERBURY (*Kent, Southeastern England*)

*Canterbury Cathedral

Since English medieval architects created at least five separate styles—and had little interest in rules or theories, preferring to devise an ingenious and original solution for each structural or decorative problem, often adding new parts to a structure with no concern for unity of style—it is impossible to select one cathedral as a typical example of British style. But because Canterbury is the most important cathedral in England, the one most famous in history and legend, the richest, grandest and most varied in style, the center of ecclesiastical power, and, in addition, is accessible for most travelers, it is probably the best place for the visitor to become acquainted with English medieval architecture.

English cathedrals were founded by the monastic orders. This accounts for many of their characteristics. Each is usually set within an enclosed area—the monastery “close”—and is surrounded by monastic buildings, lawns, and trees. Canterbury has a beautiful setting; one walks through the 16th century Christ Church Gateway, and sees the cathedral rising from a spacious green lawn with no houses obstructing the view as they do in France. Since the monks used the cathedral daily, they wanted a separate section of it set apart for themselves; this explains the separation of the choir (used by the monks) and the nave (used by the public), and the long, narrow proportions of Canterbury and of most other English cathedrals. The variety of styles seen here is also partially explained by the fact that it was a monastic property. No matter what happened outside, the monks continued to work hard, collect money, and use it primarily to enlarge and enrich their property. Canterbury was under continuous construction from 1070 to 1503, and each part was built in the style favored at the time.

First, walk in the close, past the many old buildings—among them King's School, the cloisters, the Chapter House, the ruins of the infirmary, and the library. You will enjoy the continually changing aspect of the square towers, and square nave and transepts of the Cathedral. (The rounded apse is an atypical design of French derivation.)

Then enter the cathedral. It is in the individual parts more than in the design of the whole that the beauty of Canterbury and indeed of all English cathedrals is to be found.

THE NAVE: The piers rise in one continuous line from the floor to the vaults, with huge windows providing maximum light; the nave is one of the chief glories of the 15th century Perpendicular style. The rib vaults have been elaborated into a decorative feature, drawing attention to the ceiling and thus clearly delimiting the space enclosed by the building instead of creating the illusion of unlimited space, a characteristic of French Gothic cathedrals. The glass of the west window dates primarily from the 15th century, but the figures on the lower tiers (moved here recently from the clerestory windows), are brilliantly-colored designs of the 13th century.

BELL HARRY TOWER: Between nave and choir is the early 16th century tower. A decorative network of stone acts as a brace, strengthening the four supporting piers. This is a practical, ingenious, and typically British solution to a structural problem. Be sure to look up at the fan vaulting of the interior of the tower.

THE NORTH AISLE (*left of choir*): Just left of the tower (facing the apse) is the spot where Thomas Becket, Archbishop of Canterbury, was murdered in 1170. In the north aisle there are remains of the original Norman cathedral, with simple, massive piers, and zigzag ornamentation on round arches.

THE CHOIR: The architect of this portion, William of Sens, was a Frenchman, and the design resembles that of late 12th century transitional French Gothic architecture. The choir narrows toward the east, and by this device the Norman chapels to right and left (spared by a fire that ruined all of the central part of the cathedral) could be saved and incorporated into the design. As always, the English went to great lengths to preserve the works of the past.

TRINITY CHAPEL (also called St. Thomas's) (*east of choir*): The tomb of Edward the Black Prince, the symbol of medieval chivalry, is one of the most effective tomb monuments in Britain. It is located on the south side of the chapel; opposite it is the later and more delicately carved tomb of Henry IV and his wife, Joan of Navarre.

BECKET'S CROWN (the Corona): The easternmost chapel contains some of the finest stained glass in England, dating from the 13th century

and possibly French in origin. Here one is provided with the rare opportunity of getting close to the glass to see how uneven the chips are, how they are leaded together, how metal pieces are added for extra strength. Here one feels most furious with Richard Culmer, known as "Blue Dick." As supervisor of the cathedral under the Commonwealth, he expressed his hatred of "images" by climbing a ladder and smashing as much of the glass as he could reach.

THE CRYPT: The Crypt dates from the 11th century. The imaginary animals carved on the capitals are similar to Romanesque carvings throughout northern Europe.

COVENTRY (*Warwickshire, Midlands*) **Coventry Cathedral**

The Cathedral of Coventry was demolished in 1940 on the night the town was devastated by a massive German bombardment. Money from all over the world has been contributed for the rebuilding of the cathedral, and after much controversy a design was agreed upon, the construction has been proceeding rapidly, and plans are to complete the new building by 1962.

The original tower, spire, and one wall, all in 15th century Perpendicular style, will remain as the bombs left them, connected to the new building only by a porch. But except for the use of the same native pink-grey sandstone, no attempt will be made to unify this old part and the new, which will be completely in contemporary style.

The new design consists of zigzag side walls with huge stained glass windows filling alternate sections, and therefore being visible only singly as one walks up the nave to the altar. Leading British artists have been commissioned to design the cathedral; the architect is Basil Spence; the stained glass was designed by Lawrence Lee, Geoffrey Clarke, and Keith New; the huge glass screen covering the west façade will be engraved with angels and saints by John Hutton; and the tapestry that will cover the entire east end was designed by Graham Sutherland, and is now being made in France.

DUBLIN (*Ireland*)

National Gallery

(*Leinster and Merrion Streets; Open daily, 10-4; Sunday, 2-5.*) This is a large gallery with about 800 oil paintings and numerous water colors and prints. The chief European schools are represented,

notably the Dutch and the Flemish, there being works by Rembrandt, Terborch, De Hooch, Ruisdael, Brueghel, Rubens, and van Dyck, to name only the outstanding painters exhibited. As might be expected there is a large group of English 18th century paintings by R. Wilson, Raeburn, Reynolds, and Gainsborough, and in particular numerous works by Hogarth and Turner. There are a number of portraits by Gilbert Stuart, the famous early American artist. Among the French, Poussin is represented by six examples.

The most unusual feature of the museum is a collection of gold artifacts from the Bronze Age, and metal work made in the first centuries of the Christian era. These rare objects are well preserved, for they were buried in peat bogs. They show how skilled in craftsmanship and inventive in design were the Northern tribesmen of an era that is generally considered barbaric, or even savage.

Trinity College

This is the leading university in Ireland, and in its library is the single most famous illuminated manuscript in existence.

*BOOK OF KELLS

The fame of this 9th century work rests on the beauty of each page, but even more on the insight it gives us into the art of the ancestors of the present inhabitants of Western Europe. Except for the introduction of the human figure (derived from Byzantine manuscripts), this work has all the characteristics of what is known as Barbaric style. It is linear; the nervous line moves in spirals and zigzags, seeming to have neither beginning nor end. Illustration or decoration fills every area not used for writing; the Northerners seemed to have had a horror of blank space. Naturalistic, stylized, and purely geometric forms are used side by side; there is no symmetry; despite the wealth of minute detail, no two forms are identical; color is bright, used completely decoratively.

This is an eccentric art, restless, and full of vitality and inventiveness. When one studies a page from the Book of Kells, it is not hard to see how persistent the spirit underlying its forms has been; we see it in Romanesque, even more in Gothic art. Baroque art has many of the same qualities; even modern Expressionism has some of them. Western art fluctuates between the classic and Northern approach; its vigor is in large part due to the continuous conflict between these opposed attitudes.

DURHAM (*Northeastern England, near the Coast*)***Durham Cathedral (1093-1226)**

The three square towers of Durham Cathedral dominate the town. Here is the largest and the most impressive Romanesque building in all Europe, and the most completely Norman of all English cathedrals. (It should be remembered that Romanesque is called Norman in England.) It was one of many churches built throughout England in the first fifty years after the Norman Conquest. Seldom has the world seen such a frenzy to build as was then exhibited by the Normans, who were inspired by a determination to impress the conquered Anglo-Saxons. Durham Cathedral was designed to control the entire region, serving both as a house of prayer and as a fortress. Today, despite alterations, additions, and the overzealous activities of 18th and 19th century restorers, Durham keeps its Norman flavor, and remains an outstanding expression of the daring and energy of these amazing people.

Enter the cathedral and stand in the nave. The sheer bulk of the walls (seven feet thick, on the average) and the piers is almost frightening. The building's original plan has not been changed. The original vaults roof the nave and transepts. The vaulting in the north transept, finished in 1110, is believed to be the oldest high-ribbed vault existing in all of Europe today, and it demonstrates how ingeniously and forthrightly the Normans solved their structural problems. Alternating huge round piers and clustered piers support the vaults, and the transverse ribs of the roof vaults are slightly pointed to avoid the uneven roof line that would result if all six ribs that form each bay were round. (Since diagonal ribs are longer than the side and transverse ribs, the point where they meet would be higher than the point at which two bays are joined by a transverse rib. A pointed arch lifts the height of the transverse rib to the height of the center of the bay; the structural logic which led to the creation of the Gothic pointed arch is demonstrated in this 12th century Norman design.)

The severely simple capitals, and the decoration—colored patterns of zigzags and other geometric motives—are exactly in the spirit of the architecture; vigorous, crude, and austere. Note the interlaced arcades along the nave wall. A visitor to Palermo in Sicily will find the same *motif*; the Normans quickly adopted and spread ideas learned from the peoples they had conquered.

Be sure to see the Gothic Chapel of Nine Altars at the east end. It harmonizes amazingly well with the Norman character of the

rest of the Cathedral. Visit the Castle (next to the Cathedral, now used by the University) and the monastic buildings. They were enlarged over the centuries and are therefore in many styles. The older sections have been almost completely restored, but the size and complexity of the church and government establishments of the Middle Ages can be appreciated by walking through the rooms, cloisters, and corridors. In the refectory there are interesting medieval manuscripts and relics from St. Cuthbert's coffin.

EDINBURGH (*Scotland*)

The National Gallery

(*The Mound; Open daily, 10-5; Sunday, 2-5.*) The Museum has a varied collection of paintings representing the major European schools. Works of particular interest are William Hogarth's *Portrait of the Murderess Sarah Malcolm*; John Constable's *Dedham Vale*; Gainsborough's *Portrait of Mrs. Graham*; Tiepolo's *Finding of Moses*; El Greco's *St. Jerome*; Rembrandt's *Hendrikje Stoffels*; Ruisdael's *The Banks of a River*; many French Impressionist paintings, the most famous of which is Gauguin's *Jacob Wrestling with the Angel*.

ELY (*Cambridgeshire, North of Cambridge*)

Ely Cathedral

Ely, founded in 1083, has many unique features. The façade is asymmetrical, since the left side is missing. The striking central Norman tower has Decorated (14th century) turrets and an octagonal top. An early Gothic porch, called a Galilee porch, is in front of the Cathedral.

The interior is as unusual as the exterior. The narrow Norman nave has a 19th century painted roof. The 14th century Central Octagon, called the "only Gothic dome in existence," has a grace that has seldom been equaled. Fan vaults lead the eye from the ground piers to the brightly lit octagonal lantern above. The architect was Alan du Walsingham, sacristan of the monastery.

THE LADY CHAPEL: A separate building used as a parish church for many centuries, but now again part of the cathedral, it too was built by Alan du Walsingham. The building is beautifully designed and has fine carvings at the crossing of the vaults (called bosses).

PRIORS DOORWAY: This door leads to the south aisle. The exterior carving, in good condition, is Norman; human heads, a stylized Christ, the evangelists, and flat repetitive patterns derived from animal and floral forms are combined into a rich surface decoration. A fragment of a cross dating back to Saxon times is near the door.

HAMPTON COURT

Hampton Court Palace

(10 miles west of central London; Open daily, 10-4; Sunday, 2-4; during tourist season, open later.) Hampton Court Palace combines Tudor and Renaissance styles of architecture. The Tudor portion was built by Cardinal Wolsey early in the 16th century, and was enlarged by Henry VIII after Wolsey gave him the palace in a futile attempt to regain the king's favor. Dating from that era are the Western Gateway (where one enters), the buildings around the West (or Base) Court and the Clock Court just beyond it, the Great Hall, and the ceiling of the Royal Chapel. These buildings give one a clear picture of Tudor (which has been called "domesticated Gothic") design. The windows and the asymmetrically-arranged chimneys (each group with different decorative designs), the bold contrast of stone and brick, the exposure on the exterior of the interior forms, and the exposure in the interior of structural parts, are all features which typify medieval architecture.

In strong contrast is the late 17th century part of the Palace, designed by Sir Christopher Wren (1632-1723) for William and Mary. This is the eastern section, including the rooms around the Fountain Court, the eastern façade, and the gardens beyond. From a room on the eastern side of the Fountain Court one can see both Tudor and Renaissance sections, compare them, and then admire the harmony between them.

There are many things of interest and beauty at Hampton Court; the buildings themselves, the 17th and 18th century furnishings and fine paintings in the State apartments, and the wonderful English gardens. Contrast the large, formal, and elegant 17th century garden directly east of the palace with the small and intimate Tudor Gardens, the Knot Garden, and Henry VIII's Pond Garden toward the river.

THE GREAT HALL (1531-1536) is one of the masterpieces of Tudor design. The wooden hammer-beam roof shows how magnificent an architectural design can be achieved by frankly exposing the struc-

tural elements necessary to roof a huge expanse. Italian Renaissance *putti* can be found among the decorative motives, but the room remains completely Gothic in structure and feeling.

THE MANTEGNA CARTOONS

(In the lower Orangery, on the river side of the Palace.) Though restored, the grandeur of Mantegna's (1431-1506) composition, the incisiveness of his line, the strong modeling of the forms has not been lost. These nine cartoons (designs to be copied) illustrate the triumph of Julius Caesar, and were woven into tapestries in Brussels. The tapestries themselves now hang in the King's Gallery, on the south side of Fountain Court.

LINCOLN *(135 Miles North of London)*

Lincoln Cathedral

Situated on the top of a hill overlooking the town, with three impressive square towers rising above the well-proportioned body of the Cathedral, this structure has the most impressive exterior design of all English cathedrals. Walk around it, for it is interesting from every angle. Nothing could be more typically English than the design of the west façade. It is a screen, masking the form of the cathedral behind it. Both vertical and horizontal lines are stressed, a perfect compromise being reached between the two movements. Tiers of arcades create a decorative surface pattern. The central doorways are 12th century Norman, but are enclosed in a façade of 13th century Gothic design, thus preserving what was left of the original façade after an earthquake.

Lincoln Cathedral is, perhaps, most famous for its Angel Choir, one of the first and finest examples of Decorated Gothic design. Built after the rest of the cathedral (which is in early Gothic style), it is at the extreme east end of the cathedral, and derives its name from the angels carved in relief on the triforium spandrels. (Spandrels are the triangular sections formed when a row of arches has a straight line running across the top.)

Despite its abundant decoration, the choir provides a feeling of order and spaciousness. Illogical, non-functional, and inventive designs have been created by elaboration of all basic Gothic architectural elements—the piers, the three-part nave arcade, the stained glass windows, the rib vaulting.

LONDON

For reasons difficult to understand, many travel books are inclined to play down the wealth of art to be seen in London, emphasizing instead the shopping opportunities on Bond Street or Savile Row, the pleasures of going to the theatre, the historical importance of the Tower and the Houses of Parliament, or the spectacle of the changing of the guard. This neglect of art in London is unfortunate, for as the capital of a rich and powerful country, and as the financial and commercial capital of the whole world for many a century, London could hardly escape becoming a great repository of art. Further, if the English did not produce many great painters or sculptors, they did travel widely and they collected on a grand scale. In the 17th and 18th centuries, no English aristocrat making the Grand Tour failed to bring back paintings from Italy or objets d'art from France. As a result, London is studded with great collections that afford a more comprehensive view of Western artistic creation than is available anywhere else, except in Paris. As for classic Greek sculpture, there is nothing anywhere, not even in Greece, comparable to the Elgin Marbles in the British Museum.

The tourist should not forget that masterpieces of art are also to be found in the environs of London; he should try to plan to make one-day excursions to Canterbury, Windsor Castle, Hampton Court, Kew Gardens, and to Oxford or Cambridge.

MUSEUMS

*BRITISH MUSEUM

(Great Russell St.; Open daily, 10-5; Sunday, 2:30-6.) The British Museum has grown from a collection of "curiosities" gathered from every part of the globe by Hans Sloane, in the late 17th century, into one of the world's great storehouses of artistic, archaeological, historical, and literary treasures. Its functions are so many, its collections so varied that the visitor cannot but find himself bewildered. The primary purpose of the museum is to advance learning by providing materials for research; therefore objects of aesthetic significance are displayed along with articles of archaeological or his-

torical importance; also, materials are arranged for completeness in representing a particular aspect of a culture rather than to exhibit a beautiful object to its greatest advantage.

To give an idea of the size and complexity of the museum's activities one need only list the major departments: Coins and medals, Egyptian antiquities, western Asiatic antiquities, Oriental antiquities, Greek and Roman antiquities, British and medieval antiquities, ethnography, printed books, manuscripts, and Oriental books and manuscripts. There are on display African, Aztec, Asiatic, Egyptian, Indian, and European art objects. In every room there are fascinating things to see and hours can be happily spent in browsing.

The tourist with limited time will have to plan his visit carefully. On entering the Museum go directly to the left. At the end of a long hall is the first Graeco-Roman room, and the Greek sculpture rooms are just beyond it. After seeing them, return to the Graeco-Roman room, turn left to the Egyptian Hall; this leads into the rooms with Mesopotamian sculpture. The individual objects discussed below are in this section of the museum. To the right of the main entrance as you enter are the rooms containing a remarkable collection of medieval manuscripts. At the rear of the Museum is the King Edward VII Gallery, which contains a specially selected, varied collection of European art objects dating from Greek and Roman to Renaissance times.

For those with special interests or more time to spend, it is advisable to obtain a catalogue of the museum.

*THE ELGIN MARBLES (447-433 B.C.) GREEK

(*The Elgin Rooms.*) When, in 1801, Lord Elgin brought these statues and reliefs from the Parthenon in Athens to England, they were greeted with reverence. The art lover of that period "knew" that Greek art represented the standard of perfection, and immediately recognized that these sculptures represented the very pinnacle of classic art, for they were made under the supervision of Phidias during the Golden Age of Pericles—around 450 B.C., when Greek civilization had reached its zenith. No cultured person spent any time in London without going to see the Elgin Marbles.

Reaction has set in, and today the Elgin Rooms are not crowded. This is unfortunate, for Greek art has given to the world a sense of order and dignity, grace and beauty that we cannot neglect without losing sight of an important aspect of intellectual and aesthetic experience.

As badly displayed and as broken as they are, these marble figures nevertheless convey a sense of the humanism, the intellectual power, and the creative genius of the Athenians in the Periclean Age. They mark the real beginning (some people think it to have been the culmination!) of Western Art. In any case, the Elgin marbles constitute the only large collection of original Greek statuary of the Great Period that still exists. Most "Greek" statues are Hellenistic or Roman copies of earlier works.

First go into the anteroom, where models and drawings of the Parthenon indicate how the marbles originally fitted into the architectural scheme.

THE EAST PEDIMENT FIGURES (*in the center of the main Elgin room*): It is believed that this pediment illustrated the birth of Athena. Each figure was so ingeniously designed to fit into a section of the pediment triangle that no obvious distortion of size or position was necessary. The poses and the drapery folds were planned so that each figure becomes an integral part of a unified design. Each is solid and massive, yet subtle curves in the modeling of the body and in the undulating drapery folds give the forms lightness and grace. Note the grandeur of the "Three Fates" (misnamed) and the repose yet sense of latent action of Theseus (the reclining male figure).

THE FRIEZE (*runs around walls of two Elgin Rooms*): If you keep clearly in mind the position of the frieze on the Parthenon, you will better appreciate how brilliantly the Greek sculptors solved the problems of designing relief sculpture for a dark area to be seen from below at a sharp angle. (Remember that the marble was originally painted and that color undoubtedly served to clarify and to organize the design.) To make it look as if the depth of carving is equal everywhere, the upper portions of the frieze are actually carved more deeply than the lower. The frieze illustrates the Panathenaic festival, a religious ceremony that took place on the Acropolis every four years; it is a representation of one continuous procession moving at increasing speed as the worshippers approach the Parthenon. Some figures walk, some ride horseback, and yet without any obvious distortion all heads are at the same level, and, thus the perfect balance of the design is preserved. A rhythmic flow leads the eye in the same direction in which the procession moves, yet opposed movements preserve stability. The last figures on each side are standing still or turning back, thus arresting forward movement. The Greeks had too much respect for architectural clarity to let a design flow around

a corner. They had complete mastery of the anatomy of horses and men, yet did not try to be absolutely realistic; unlike modern artists who distort in order to intensify the expression of emotion, the Greeks distorted in order to approximate more closely their ideal of perfect beauty.

THE METOPES (*in room adjoining the Elgin Rooms*): These square relief designs illustrate the Battle between the Centaurs and Lapiths—a favorite Greek subject, since it symbolized the struggle between brute strength and intellectual power. Each metope (See Appendix, "Greek art.") is well composed; the struggle between the contestants is vividly represented, and yet the subtle grace and the serene beauty of the frieze and pediment figures are lacking.

CARYATID FROM THE ERECHTHEUM (5th century, B.C., Greek)
(*In the Room of the Metopes, ground floor, west.*) This Caryatid (or priestess) was one of a row of female figures supporting the roof of a porch of the Erechtheum, a temple on the Acropolis in Athens. The graceful form is both column and woman. The similarity in size and proportion to a classic column—and the erect pose and idealized face—give the figure such impersonal grandeur that one is not oppressed by the idea of a row of women bearing the weight of a stone roof on their heads.

MAUSOLEUM OF HALICARNASSUS (4th century B.C., Hellenistic)
(*Mausoleum Room.*) This Mausoleum was one of the Seven Wonders of the Ancient World. The statue of Mausolus (a King of the Asian city of Pergamum, after whom this type of burial chamber was named) is at the far end of the room. The portraiture is realistic; Mausolus was not idealized as he would have been a century earlier.

Along the wall is a sculptured frieze illustrating the battle between the Greeks and the Amazons. One should look at the Parthenon frieze first to see how far in only a hundred years artists had moved away from the idealized types of the 5th century B.C. The perfect repose and unity of the Parthenon frieze is gone, but it has been replaced by greater realism, heightened emotion, more feeling for depth, and more interest in violent action.

HARPY TOMB (6th century B.C., Greek)
(*Room 5A, next to Elgin Rooms.*) Though the figures are clumsy, the carving crude, and the compositions crowded, it is possible to see that the artist who created this tomb was struggling to create sculpture with a naturalism and grace that had never before existed.

By studying such works as this, created but a hundred years before the Golden Age, one gains a deeper understanding of the incredible accomplishment of the 5th century Greek artists. The Harpy Tomb is immature, but it is prophetic; you plainly see the first steps leading to classic art. The idealized faces, the dignity and restraint of movement and gesture are the same as in the Greek masterpieces of the Golden Age. All the figures on each panel are organized into a balanced composition; the figures are arranged to fill the space completely; but while the classic flowing line is seen in the drapery folds, it is not present in the bodies, for the sculptor had not yet developed sufficient skill in representation of the human form to do this.

WINGED LION (900 B.C., Assyrian)

(*In the Assyrian transept.*) This powerful figure—part man, part animal, and part bird—stood at the entrance to the royal palace near ancient Nineveh. Physical strength has never been more forcefully expressed in visual terms. The Assyrian artist did not think in the round; he conceived the statue as separate low relief carvings on the surfaces of a rectangular cube. From the front one sees two legs of the human-headed, winged lion; from the side, four. Since one leg served for both views, the monster ends up with five legs.

RELIEFS FROM THE PALACE OF ASHUR-NAZIR-PAL

(*Nimrud Gallery, Ground floor, west.*) These 9th century B.C. relief sculptures were made by the war-like Assyrians to decorate their king's palace. Indeed, Assyrian art concerned itself mainly with glorification of the king and his armies. Faces were crudely depicted, but great attention was given to an exaggerated, stylized, and yet essentially convincing representation of arm and leg muscles. The artists did not think in three dimensions, but in flat patterns. There is a similarity between these reliefs and Oriental rug designs: figures and writing flow across the surface in a free decorative pattern, and hair, feathers, and leaves are stylized. Assyrian sculpture expresses the fierce nature of these people as we know it through Old Testament stories.

*RELIEFS FROM THE PALACE OF ASHUR-BANI-PAL

(*Assyrian Saloon, Ground floor, west.*) These 7th century B.C. reliefs were originally placed along a narrow corridor in the Assyrian King's palace, and were meant to be looked at as one walked down a hall; therefore the scenes follow each other as in a story told in pictures. The human figures here are stylized, and not too different

a corner. They had complete mastery of the anatomy of horses and men, yet did not try to be absolutely realistic; unlike modern artists who distort in order to intensify the expression of emotion, the Greeks distorted in order to approximate more closely their ideal of perfect beauty.

THE METOPES (*in room adjoining the Elgin Rooms*): These square relief designs illustrate the Battle between the Centaurs and Lapiths—a favorite Greek subject, since it symbolized the struggle between brute strength and intellectual power. Each metope (See Appendix, "Greek art.") is well composed; the struggle between the contestants is vividly represented, and yet the subtle grace and the serene beauty of the frieze and pediment figures are lacking.

CARYATID FROM THE ERECHTHEUM (5th century, B.C., Greek)

(*In the Room of the Metopes, ground floor, west.*) This Caryatid (or priestess) was one of a row of female figures supporting the roof of a porch of the Erechtheum, a temple on the Acropolis in Athens. The graceful form is both column and woman. The similarity in size and proportion to a classic column—and the erect pose and idealized face—give the figure such impersonal grandeur that one is not oppressed by the idea of a row of women bearing the weight of a stone roof on their heads.

MAUSOLEUM OF HALICARNASSUS (4th century B.C., Hellenistic)

(*Mausoleum Room.*) This Mausoleum was one of the Seven Wonders of the Ancient World. The statue of Mausolus (a King of the Asian city of Pergamum, after whom this type of burial chamber was named) is at the far end of the room. The portraiture is realistic; Mausolus was not idealized as he would have been a century earlier.

Along the wall is a sculptured frieze illustrating the battle between the Greeks and the Amazons. One should look at the Parthenon frieze first to see how far in only a hundred years artists had moved away from the idealized types of the 5th century B.C. The perfect repose and unity of the Parthenon frieze is gone, but it has been replaced by greater realism, heightened emotion, more feeling for depth, and more interest in violent action.

HARPY TOMB (6th century B.C., Greek)

(*Room 5A, next to Elgin Rooms.*) Though the figures are clumsy, the carving crude, and the compositions crowded, it is possible to see that the artist who created this tomb was struggling to create sculpture with a naturalism and grace that had never before existed.

By studying such works as this, created but a hundred years before the Golden Age, one gains a deeper understanding of the incredible accomplishment of the 5th century Greek artists. The Harpy Tomb is immature, but it is prophetic; you plainly see the first steps leading to classic art. The idealized faces, the dignity and restraint of movement and gesture are the same as in the Greek masterpieces of the Golden Age. All the figures on each panel are organized into a balanced composition; the figures are arranged to fill the space completely; but while the classic flowing line is seen in the drapery folds, it is not present in the bodies, for the sculptor had not yet developed sufficient skill in representation of the human form to do this.

WINGED LION (900 B.C., Assyrian)

(*In the Assyrian transept.*) This powerful figure—part man, part animal, and part bird—stood at the entrance to the royal palace near ancient Nineveh. Physical strength has never been more forcefully expressed in visual terms. The Assyrian artist did not think in the round; he conceived the statue as separate low relief carvings on the surfaces of a rectangular cube. From the front one sees two legs of the human-headed, winged lion; from the side, four. Since one leg served for both views, the monster ends up with five legs.

RELIEFS FROM THE PALACE OF ASHUR-NAZIR-PAL

(*Nimrud Gallery, Ground floor, west.*) These 9th century B.C. relief sculptures were made by the war-like Assyrians to decorate their king's palace. Indeed, Assyrian art concerned itself mainly with glorification of the king and his armies. Faces were crudely depicted, but great attention was given to an exaggerated, stylized, and yet essentially convincing representation of arm and leg muscles. The artists did not think in three dimensions, but in flat patterns. There is a similarity between these reliefs and Oriental rug designs: figures and writing flow across the surface in a free decorative pattern, and hair, feathers, and leaves are stylized. Assyrian sculpture expresses the fierce nature of these people as we know it through Old Testament stories.

*RELIEFS FROM THE PALACE OF ASHUR-BANI-PAL

(*Assyrian Saloon, Ground floor, west.*) These 7th century B.C. reliefs were originally placed along a narrow corridor in the Assyrian King's palace, and were meant to be looked at as one walked down a hall; therefore the scenes follow each other as in a story told in pictures. The human figures here are stylized, and not too different

from those of Ashur-nazir-pal, made two centuries earlier. What is striking about the frieze are the animals: they are amazingly life-like, carved by men who had carefully studied them in action, men with the great skill needed to recreate their tenseness and vitality in stone. Note particularly *The Dying Lioness*.

COURTAULD INSTITUTE ART GALLERY

(*Woburn Square, behind British Museum.*) The Courtauld Institute of Art is a branch of the University of London. Its new gallery, which has handsome, air-conditioned exhibition rooms, was opened late in 1958. The building is not yet completed; new rooms are to be added, and more works will then be shown. At present, pictures from four collections belonging to the Institute are on view. Most spectacular are 42 French 19th and 20th century paintings from the great Courtauld Collection itself. (Many of these canvases had been on loan to the Tate Gallery for years because the Courtauld formerly did not have the space to house them.) The most important are: Cézanne, *The Card Players* and *Lake Annecy*; Gauguin, *Te Rerioa* and *Nevermore*; Manet, *Bar at the Folies Bergère*; Renoir, *La Loge* (The Box); and Van Gogh, *Self Portrait* (with ear cut off).

Also exhibited are the canvases of the Lee Collection which includes works by Botticelli, Correggio, Goya, Tintoretto and van Dyck; a selection of old masters' drawings from the Witt Collection; and the Roger Fry Collection, consisting chiefly of early 20th century French pictures, as well as furniture and pottery produced under Fry's direction. Fry, who died in 1934, was a famous art critic, and his collection is an example of the kind of work a man of limited means but excellent taste can assemble.

THE IVEAGH BEQUEST

(*Ken Wood, Hampstead Lane; Open daily, 10-6; Sunday, 2:30-6.*) This fine 18th century building and picture collection were left to the public by the Earl of Iveagh in the late 1920's. It has many excellent paintings, notably one of the best Rembrandt self-portraits, as well as a Vermeer, a Hals, and numerous works by English masters.

*THE NATIONAL GALLERY

(*Trafalgar Square; Open daily, 10-6; Sunday, 2-6.*) The National Gallery has a carefully selected and representative collection of

paintings from every major European school, including English painting of the 18th and 19th centuries. Founded in 1824, the museum is a credit to the taste and knowledgeability of the Englishmen who donated their paintings, and to the directors and trustees who, since 1855, have been making purchases to fill gaps in the collection. Because most European tours begin or end in England, the National Gallery offers an ideal opportunity either to get a bird's eye view of European painting before one travels on the continent, or to sum up one's impressions afterward.

The standard of the paintings exhibited is high, the number small enough not to be overwhelming. There is hardly a picture that is not a masterpiece. Because it is impossible to give full attention to every painting in a limited time, certain works have been selected as "musts" for a first visit. Since the Gallery is in the process of being air-conditioned (making it an excellent place of refuge on a hot summer's day in a city virtually without air-conditioning), paintings may not always be in the rooms designated. The paintings in air-conditioned rooms have been cleaned and the glass, which was a necessary protection from humidity, has been removed. When all the paintings have been reconditioned, the collection will be even more magnificent than it is now.

Schools of painting by rooms: British, Rooms XXII, XXIV; Dutch, VI, XXX, XXXI; Flemish (15th and 16th centuries), Room XX; (17th century), Room VII; French (before 19th century), Rooms XIII, XIV, XXXIV; French (19th century), Rooms XVII, XVIII, XXXIV; German, Room XIX; Italian, Rooms I through V, VII through XI, XVI, XXI, XXVII through XXIX, XXV-XXXVI; and Spanish, Room XII.

Botticelli (c1444-1510) Florentine

VENUS AND MARS

(Room XXVIII) One can almost sense Botticelli's longing to recapture the beauty of the ancient world in this painting. The dreamlike figures are delineated with an incisive but graceful undulating line, and painted in unreal, richly glowing colors that evoke images of a mysterious and mythical universe no other Western painter was able to create.

Constable, John (1776-1837) English

THE HAY WAIN

(Room XII) The painting does not surprise or shock us today, but when it was shown at the Paris Salon in 1824 it caused a sensation.

Delacroix, for example, was thrilled by the bright colors applied in separate dabs of paint, and he brightened his own palette immediately. And thus the first important step was taken in a process that culminated in complete abandonment of "rules" for producing "great art"—rules that had been accepted since the Renaissance. To traditional painters it was startling to see a picture that looked as though it had been painted out of doors. Actually, *The Hay Wain* was painted in a studio from a sketch made at the scene.

It should not be forgotten that it was the English landscapists, Constable and Turner, who provided a major inspiration for such Impressionists as Monet, Pissaro, and Sisley (who, incidentally, was an Englishman himself).

El Greco (c1542-1614) Spanish

AGONY IN THE GARDEN

(Room XII) Christ is alone in the garden, yet near him are the sleeping apostles and above is the angel bringing her message. All the figures are swept up into a swirling rhythm of clouds and drapery; every form is distorted; colors have a strange luminosity. El Greco painted here his vision of a mystic world in which miracles occur and man escapes from the material through absolute faith.

Eyck, Jan van (1380/90-1441) Flemish

***JOHN ARNOLFINI AND HIS WIFE**

(Room XX) By the brilliance of his technique and the accuracy with which form, color, light, and texture are represented, van Eyck created this masterpiece. He had no abstract theories of beauty and no spiritual message to convey—unless one considers a reverence for the quality of material things as spiritual. He did not paint things as they look from a single viewpoint, but rather what one would see if each minute object were studied separately and from a distance of not much more than a foot. By piling the details together, he achieved a miniature marvel.

Gainsborough, Thomas (1727-1788) English

THE PAINTER'S DAUGHTERS TEASING A CAT

(Room XXIV) This is an early unfinished picture, done before Gainsborough became a popular painter for the fashionable gentry of Bath and London. Here he painted as he pleased, for he did not have to flatter or cater to the taste of his sitters; and here he exhibits a talent for painting in a delicate and charming style that compares

favorably with that of the best 18th century French painters. To earn bread and butter, he unfortunately developed a tricky and popular manner in which the earlier delicate brush work became repetitious and feathery, and the surprising and lovely tints of green and lavender that he used in painting the skin of his daughters were abandoned for pretty conventional colors. An example of his popular, technically proficient, but rather obvious and cloying style is *The Morning Walk* in the same room.

Hobbema, Meindert (1638-1709) Dutch

THE AVENUE, MIDDLEHARNIS

(Room VI) It would be difficult to think of a simpler composition than this. The dominant lines are the verticals of the spindly trees and the horizontal line of the horizon. Since the road, the trees, the ditches, and the nearby houses are parallel to each other, all secondary lines converge at a single spot on the horizon line, almost exactly at the center of the picture. The great expanse of sky and the flatness and emptiness of the land explain the atmosphere of quiet and peace pervading the picture; that mood accounts for its great popularity.

Hogarth, William (1697-1764) English

*SHORTLY AFTER MARRIAGE

(Room XXIV) This painting in the series known as *Marriage-a-la-Mode* resembles a scene on the stage; the settings and costumes are accurate, the play seems well cast. And this is not surprising, for Hogarth wrote that his pictures were composed like plays, and should be judged in the same manner as a play. In this and many other paintings he bitterly satirized the morals and the customs of the social élite; he has said in pictures what such 18th century playwrights as Sheridan said in words.

Hogarth's paintings were not taken seriously as works of art by his contemporaries, but the engravings he made from the paintings were popular, and he was able to support himself from reproductions which were sold inexpensively. It is now realized that he was a serious painter who—having studied and mastered Italian composition, Dutch lighting and realism, and 16th century Venetian brush technique—combined these diverse influences into a style that was original, distinctive, and completely British. Hogarth led the fight of English artists for recognition; ever since the Reformation Englishmen had been importing both art and artists from the Continent. Though not appreciated in his own time, Hogarth in-

spired Englishmen with a determination to create a national style, and he is therefore rightly called the "Father of English painting."

In *The Shrimp Girl* in the same room, Hogarth has caught the vitality and humor of a Cockney girl with a few rapid brush strokes. Color is subdued, large areas are left unfinished, but what is essential—the smile on her lips and the twinkle in her eyes—is vividly recorded. To see other works by Hogarth, visit the Soane Museum and the Tate Gallery, both in London.

Holbein, Hans (The Younger) (1497-1543) German

***THE AMBASSADORS**

(Room XIX) There are many explanations for the clutter of astronomical and musical instruments, books, globes, and a skull (at the bottom of the canvas, and seen as if in a distorting mirror) that almost dominate this painting of two French ambassadors. Yet the only one that seems to stand up is the most obvious: when Holbein painted this double portrait he was angling to be hired as court painter for Henry VIII, and therefore took every opportunity possible to display his incredible skill. The painting is like a huge still life, in which the men are simply elements in a complex composition of well-arranged solid objects in space.

Holbein's simple yet elegant portrait of Christina of Denmark is in the same room.

Hooch, de (1629-1688) Dutch

INTERIOR OF A DUTCH HOUSE

(Room VI) Every detail, even the scraps on the floor, have been incorporated into this domestic scene, but by the perfectly-balanced though asymmetric composition, the sparkle on the wineglass (the main focus of interest), and the sharp delineation of the planes that fix the spatial area depicted, a photographically accurate copy of particular people in a particular room becomes a picture that celebrates and records for all time the virtues of domesticity and bourgeois pursuits.

Leonardo da Vinci (1452-1519) Florentine

THE VIRGIN OF THE ROCKS

(Room XXI) Another version of *The Virgin of the Rocks* is in the Louvre. It is generally agreed that the one here was not completed by Leonardo, for it has a hard metallic finish that is not Leonardesque. Yet clearly the picture was conceived by Leonardo; the

triangular composition, the mysterious and shadowy background with strongly modeled rock formations, the sharp contrasts of light and shade, the mysterious and beautiful faces of the Madonna and the angel are characteristics that identify Leonardo's work, and no follower or imitator ever achieved quite the same effect.

Michelangelo (1475-1564) Florentine

***THE ENTOMBMENT (unfinished)**

(Room XXI) No one but Michelangelo would have dared to represent the entombment in this strikingly original form. The picture was never completed; large areas remain blank; only a few parts have the polished finish of the one easel painting definitely attributed to Michelangelo (*The Holy Family* in the Uffizi). But, as in his unfinished sculpture, the incompleteness in the modeling of the figures seems to increase their strength and power. The unpainted areas and the simplified forms indicating landscape make one more aware of the sculptural modeling of Christ's limp body and St. John's powerful figure. All the figures form a compact mass, as though carved from a single block of marble, yet there is enormous tension between them, especially between the three central figures with Christ drooping, and St. John and the Holy Woman pulling upwards and outwards with tremendous force.

Piero Della Francesca (1416-1492) Umbrian

***THE NATIVITY**

(Room XXVII) The pale cold beauty of this picture makes one think of a Greek temple, the symbol of the classic ideals of clarity, order, restraint. There is almost no movement. The colors are low in key. Most of the figures and the lean-to are placed parallel to the picture plane. The faces express no emotion. Yet the picture holds one longer than others that are more dramatic and complex, for one keeps finding new and subtle variations in color, form, and posture, and becomes increasingly aware that no Western painter surpassed Piero in observing the fundamental classic principle that each detail of a composition be so exactly formed and placed that even the slightest alteration would destroy the unity of the whole.

One can spend hours discovering how in this painting each part contributes to the grandeur of the whole. (This is made all the more remarkable by the fact that figures on the left were damaged in cleaning.) Mary, for instance, is the one figure placed at an angle to the picture plane; her body and robe create a diagonal, repeated in the foreshortened cow, and the angle of these two forms and the

opposite angle of the slanting roof of the lean-to are essential in defining the picture space. Space is also created by the curving line of the plants, leading the eye from the center foreground to the distant Umbrian hills. This line defines the limit of the composition on the left, while the man in profile (facing inward) clearly defines it on the right. The Christ child is the dominant figure. His marble-like form is sharply defined by the deep blue robe on which He lies. The raised arm of the man in the rear is important in counterbalancing the downward movement created by placing the child below the center of the picture. Strong vertical and horizontal accents give the picture architectural stability. These are only the most obvious of the ingenious devices that convey a sense of the timelessness and universality of the story of the Nativity. Be sure to see Piero's *Baptism of Christ* in the same room.

Rembrandt van Rijn (1606-1669) Dutch

***A WOMAN BATHING IN A STREAM**

(Room XXX, Mond Room) This painting and a few others that were made toward the end of Rembrandt's life represent a new plateau in the history of Western art.

The painting tells no story. It was not meant to please a patron or potential buyer. It is not a pretty picture. It does not portray a beautiful woman. Rembrandt painted it with but one object in mind—to express his personal reaction to the physical world through the medium of paint. In this picture the wading woman is made to appear as monumental as a heroic statue by the handling of light and shade; space is made to appear infinite by the deep shadows; the delicacy of skin and the heaviness of the robe are represented by variations in technique and color. By his indifference to every value except the value of painting as an expression of the tripartite relationship of the object seen, the artist's response to it, and the picture that is a record of that response, Rembrandt became in effect the first modern painter.

In the same room there are over twenty paintings by Rembrandt. *The Deposition* is a small yet powerful interpretation. There are remarkable portrait studies; in general the early ones are objective and later ones are subjective in approach. Note particularly the penetrating insight into character that Rembrandt has displayed in *The Philosopher*. Of Rembrandt's many self-portraits there is none that more forcefully expresses the spirit of the bitter, philosophical, yet proud genius than *The Portrait of the Artist in Old Age*.

Reynolds, Joshua (1723-1792) English

LORD HEATHFIELD, GOVERNOR OF GIBRALTAR

(Room XXIV) Reynolds, the first President of the Royal Academy, preached that a painting should have a high moral purpose, and that the artist should study and emulate the great Italian masters. When he practiced what he preached, his paintings—usually portraits—were trite, the figures artificially posed and empty of feeling. But here, in the portrait of an English military hero, Reynolds put aside his theories and painted the man as he looked. Lord Heathfield almost comes to life before us.

It is rather amusing to find that Reynolds, for all his pretensions and in spite of his great popularity, was a careless technician (which is why the colors are so dark now), that he did not have the ability to get a likeness that his competitor Gainsborough had, and that in his best portraits his style was closest to that of van Dyck, for whom he professed little admiration.

Rubens, Peter Paul (1577-1640) Flemish

LE CHAPEAU DE PAILLE

(Room VII) If this painting were hung in an exhibition of Impressionist paintings of the late 19th century, very few people would recognize that it did not belong there. The fresh brushstrokes, the pure and vibrant colors found even in shadow areas, the informality of pose, and the fleeting expression remind one of Renoir's portraits. This is one of Rubens' late paintings, made when he had almost retired from public life to paint what and as he pleased. Compare this manner with his more typical style as seen in *The Judgment of Paris*.

Tintoretto, Jacopo (1518-1594) Venetian

THE ORIGIN OF THE MILKY WAY

(Room X) Jupiter ordered Mercury to bring his son, born of a mortal woman, to suckle at the breast of his wife, Juno. Jupiter hoped thereby to make the baby immortal. Juno awakened and drew back in anger. Her milk was shed into the sky, and thus the Milky Way was created.

This myth provided Tintoretto with a perfect opportunity to combine in one composition a Titianesque golden nude and a Michelangelesque male figure flying through space, and to organize them into a spatial composition of diagonals moving forward and backward from the picture plane to the unlimited space of the heavens.

Titian (1477-1576) Venetian***BACCHUS AND ARIADNE**

(Room X) This painting illustrates more clearly than any other the tremendous contribution Titian made to Western art. He was the first artist to discover that he could create the illusion of movement and space by his handling of color, light, and composition, as well as by correct drawing.

Titian made color serve his purposes. He used purple-blue (a color that appears to recede from the picture plane) for the background, and also gave Ariadne a purplish-blue robe to increase the illusion that she is rushing off into the distance. Her red sash serves to relate her to Bacchus with his flowing red robe. A wonderful harmony of colors ranging from green through gold to orange unifies all the other figures and the nearby landscape.

Titian also made innovations in the use of light. He had no interest in the realistic lighting effects perfected by the Flemish, or in light used to model forms as developed by Leonardo; he used light for drama, movement, and to organize the composition. If you squint your eyes it is easy to see that the painting is organized by patterns of light and dark, and that the highlights on two vertical legs (of Bacchus and a nymph in the foreground) and on the infant satyr give stability to the powerful diagonal movements that dominate the composition. A diagonal from the lower right to upper left is balanced by an opposing one created by the leaping movement and the flying robe of Bacchus, the high-lighted leg of Ariadne, and the imaginary line created by the glances of Bacchus and Ariadne—who stare at each other across the open sky.

The composition is designed to lead the eye into space. The shallow background on the right is crowded with figures and trees. A procession moves across the front plane, but two panthers are turned toward the distance, and Ariadne's foreshortened arm creates a powerful thrust into deep space. These are the most obvious of many devices Titian used within the limited two dimensional space of a piece of canvas to convey his sense of the richness of life.

Turner, Joseph (1775-1851) English***RAIN, STEAM AND SPEED**

(Room XXII) This is one of Turner's late paintings, made when he was no longer interested in objects, but only in the forces of nature. Through the savagery and brute force of the wind, the rain, and

the roaring steam-engine he has expressed his own restlessness and his awareness of unseen powers that control man.

Turner spent a solitary life constantly traveling across Europe and England. In his early works, the influence of Claude Lorrain's romantic, sun-lit landscapes can be recognized. In his travels he became familiar with the paintings of many periods and nations, and he learned something from each of them. Finally, after years of groping and experimentation, he developed a style that was and remains completely unique, a style that expressed his romantic view of life through almost completely abstract color harmonies.

This is one of the few Turners remaining on constant exhibition at the National Gallery; another is Turner's most famous painting, *The Fighting Temeraire*. Most of the others are borrowed from the Tate Gallery. (Turner bequeathed the entire contents of his studio to the government at his death, and the Tate has devoted five rooms to displaying them. Only at the Tate can one come to know and fully appreciate Turner's genius.)

Uccello (1396/7-1475) Florentine

*THE BATTLE OF SAN ROMANO

(Room XXVIII) This is the best preserved of three panels designed by Uccello, and meant to be placed next to each other. (The others are in the Louvre in Paris and the Uffizi in Florence.) Since Uccello's passion was to master perspective drawing, he no doubt was delighted by his foreshortened drawing of the fallen warrior on the lower left side of the picture. Ironically, modern critics talk only about his beautiful surface patterns. It is the combination of his naïveté in draughtsmanship and his sophistication in handling shape and color harmonies that explains his present popularity.

Velazquez (1599-1660) Spanish

THE ROKEBY VENUS

(Room XII) Though in Velazquez' time the Spanish royal palace was hung with the sensuous golden nudes of Titian—and would soon be hung with voluptuous pink nudes by Rubens—nudity was not accepted as proper subject matter for a Spanish artist. This is the first painting of a nude (in a non-religious context) made in Spain. Velazquez was careful not to offend the taste or morals of his patrons; the figure is painted in a non-erotic pose, and from the back. The beauty of the woman's form is due to the very fine gradations of color and the grace of the flowing contour lines; Velazquez' nude reminds one of a swan floating on the water on a misty windless day.

There is a typical and very fine Velazquez portrait of Philip IV in the same room.

Vermeer (1632-1675) Flemish

A LADY SEATED AT THE VIRGINALS

(Room VI) Comparison of this painting with *A Lady Standing at the Virginals* in the same room makes it clear that Vermeer's primary interest was in spatial composition. The objects in each picture are the same; they are arranged differently, but both pictures give the same sense of an ordered, enclosed, luminous space. Vermeer's approach to picture construction was similar to that of a composer who, by the arrangement of a few notes, creates a new and unique piece of music. Just as the composer expresses himself through sounds organized by harmony, rhythm, and melody, so Vermeer, the painter, used color, shapes, and space to create his visual image of an ideal and unified world.

SIR JOHN SOANE'S MUSEUM

(13 Lincoln's Inn Fields; Open 10-5, except Sunday and Monday; Closed in August.) Sir John Soane was a noted architect and a collector of paintings, books, and rare and curious objects—among them an Egyptian sarcophagus in the basement. He designed this building as his home. Nothing has been altered since his death in 1837, as stipulated in his will.

The museum gives a vivid picture of the enthusiasm for collecting and the eclectic taste that was not uncommon among wealthy Londoners at the start of the 19th century, and it provides an interesting insight, as well, into the personality of the eccentric John Soane himself. Of the pictures he owned the most famous are Hogarth's series, *The Rake's Progress*, and a scene of Venice by Canaletto.

***TATE GALLERY**

(Millbank, on the Thames, near Lambeth Bridge; Open daily, 10-6; Sunday, 2-6.) There are four reasons for visiting the Tate Gallery. First, only here can one get a complete picture of the development of English painting from the 17th century to the present. Second, William Blake and William Turner, two of England's greatest artists, are fully represented with examples of their work from every stage of their lives; only rarely does the art-lover have the opportunity to study and evaluate a lifetime of work as a whole. Third,

the excellent collection of 19th and 20th century paintings is fully representative of the varied trends in England and on the Continent. Fourth, an unusually comprehensive collection of statues by the leading Continental and British sculptors from Auguste Rodin to Henry Moore can be seen.

It is easy to find one's way around the Tate Gallery. As you stand in the entrance hall, British paintings are on the left, the sculpture gallery is straight ahead, contemporary foreign paintings are on the right. The arrangement in the wing devoted to English paintings is chronological.

Room I contains 17th and 18th century paintings, including William Hogarth's *Scene from the Beggar's Opera*. Room II is devoted to work by William Blake (1757-1827). Room III holds 18th century paintings by Reynolds and Gainsborough. Landscapes by John Constable (1776-1837) and several of his contemporaries are in Room V. William Turner's work is seen in Rooms VI to X, and Room XI is devoted to the Pre-Raphaelites—Dante Gabriel Rossetti (1828-1882), John Millais (1829-1896), William Holman Hunt (1827-1910), William Morris (1834-1896), and Sir Edward Burne-Jones (1833-1898).

An American, James Whistler (1834-1903), is represented in Room XIII. The paintings of John Singer Sargent (1856-1925) are seen in Room XIV, including his powerful portrait, *Asher Wertheimer*.

Twentieth century English painters are represented in Rooms XV through XVII. Among them are the English Impressionist, Walter Sickert (1865-1942); Augustus John (born 1878), a sensitive portraitist; Stanley Spencer (born 1892), a realist interested in emotional expression; and the more individualistic and experimental modern painters Graham Sutherland (born 1903), Ben Nicholson (born 1894), and Paul Nash (born 1889).

Almost every well known French Impressionist and Post-Impressionist painter—along with leading German Expressionists, 20th century Surrealists, and abstract painters—are represented in Rooms XXI through XXV, to the right of the entrance hall. Among the superb examples here are Seurat's *Une Baignade*, Van Gogh's *Sunflowers*, Renoir's *La Première Sortie*, Picasso's *Femme Nue Assise*, Rouault's *La Mariée*, Chagall's *La Poète Allongé*, Braque's *Still Life*, and Vuillard's *The Mantelpiece*.

Directly in front of the entrance hall is Room XVI, containing works by all the leading modern English sculptors.

We shall discuss a few of the many artists mentioned—Blake, Moore, Turner, and Whistler.

William Blake (1757-1827) English

(Room II) Blake used Dante's *Divine Comedy* and the Bible as his chief sources of inspiration. His book illustrations (and his original work as well) were drawn not from nature but from the imagination. Dreamlike, ethereal, two-dimensional figures float through vaporous air in undefined space. Blake made no effort to sell his work, nor even to have it become known. He has only been fully appreciated in recent years, when originality of expression has become an artist's most admired attribute. Response to his work is almost always immediate and intense, whether positive or negative.

Henry Moore (born 1898) English

(Room XVI) Henry Moore is considered by many critics to be the greatest living sculptor. His is the first important name in sculpture in all English art history. (Jacob Epstein, though working in London, is not a native British subject.) Moore comes from a family of farmers and miners; his background shows no history of interest in or talent for the arts. No explanation can be given for his achievements except the obvious one; Moore was born a genius.

Moore has been a constant experimenter; he has worked in wood, stone, metal, and clay. He has made thousands of sketches and watercolor paintings. He moves back and forth from recognizable, almost naturalistic forms to pure abstraction. Two problems have been uppermost in his mind: the relationship of solid forms and space as seen from every angle, and the expression of universal ideas through the materials available to a sculptor. His discovery that holes and caverns in a piece of sculpture enable one to sense more vividly how mass encloses space and space encloses mass has awakened artists to a whole new realm of sculptural expression. His study and understanding of the properties of materials have also enlarged the scope of sculpture as an art form. Gombrich wrote of *Recumbent Figure*, seen in Room XVI: "But even in this figure he wants to preserve something of the solidity and simplicity of a rock. He does not try to make a woman of stone, but a stone that suggests a woman." Moore did not want to copy the vitality and rhythm of living objects; he wanted to make a statue that in itself had vitality and rhythm, and thus would be symbolic of all forms in nature, both organic and inorganic. As you walk around his statue you become more and more deeply involved in the continuous movement in, out, and around both solid forms and empty spaces.

William Turner (1775-1851) English

(Rooms VI-X) Paintings dating from 1798 to the last years of his life are shown, making it possible to see his development from realism to almost complete abstraction, from dark heavy color to luminous color, from painting of objects to painting the forces of nature. The one constant in Turner was a romantic and passionate view of life.

James Whistler (1834-1903) American

(Room XIII) Whistler was the leader of the revolt against Rossetti's Pre-Raphaelite movement. The sensitive artist-poets of this group got their name because of their admiration for the detail and bright color of primitive Italian painting. Influenced by the Gothic revival sweeping Europe, the Pre-Raphaelites were to varying degrees romantic, naturalistic, and moralistic. Whistler rebelled *against* romanticism, naturalism, and moralizing.

He insisted that his pictures should be looked at as if they were abstract designs, and judged exclusively for their composition, line, shapes, and colors. (Whistler's *Old Battersea Bridge* is both romantic and realistic, of course; it is not, however, Pre-Raphaelite in any sense.) In his daring departure from the English conventions of his time he turned to Oriental landscape painting and French Impressionism for inspiration.

"Art for Art's Sake" was Whistler's slogan. And the three Pre-Raphaelite principles against which he campaigned are the values opposed by the entire modern art movement. His influence was greater as a theorist than as an artist.

THE VICTORIA AND ALBERT MUSEUM

(South Kensington) No museum is more bewildering than the Victoria and Albert. The tourist with limited time cannot see even a small part of the collection. Unless he is careful he will soon become exhausted, and will leave with only a vague impression of hundreds of objects, none of which can be clearly remembered. Since in this one museum both the fine and applied arts of many countries, periods, and styles are displayed, it is advisable to select a few areas of special interest and then go directly to the rooms selected. We're only half-joking when we warn you to look neither to the left nor right as you head toward these rooms! Anyone with a special interest should obtain a plan of the museum or ask an attendant for guid-

ance. In general the objects are arranged according to nationality and by period, but special rooms are devoted to ceramics, sculpture, painting, metal work, textiles, drawings, engravings, costumes, and miniatures.

Rooms 11 to 20 contain the major works of Italian sculpture in the museum. There are plaster casts as well as originals; thus one can get a good general view of early Renaissance sculpture. There are original pieces by Desiderio (1428/31-1464); Luca della Robbia (1400-1482); and Donatello (1386-1466), as well as by lesser masters.

The two most famous possessions of the museum are the Raphael Cartoons and the collection of Italian Renaissance sculpture, the finest outside Italy.

Raphael (1483-1520) Florentine (born in Umbria)

THE RAPHAEL CARTOONS

(Room 48, ground floor) These paintings are the original designs for tapestries planned by Raphael (1483-1520) for the Sistine Chapel. One set of the completed tapestries is now hung in the Vatican Picture Gallery. The cartoons were sent to Brussels to be woven, and one can easily imagine how deeply impressed the Flemish weavers were when they saw these monumental compositions. Ever since, especially during periods of classic revival, they have served as models of classic composition and of excellence in drawing the figure in action.

Donatello (1386-1466)

THE ASCENSION, WITH CHRIST GIVING THE KEYS TO ST. PETER

(Room 15, ground floor) This is one of Donatello's finest reliefs. The marble is carved to look like a colorless painting—a not unusual practice in the 15th century in Florence, when no sharp distinction was made between the two art forms; many paintings look like sculpture and vice versa. The technical skill required to create the illusion of deep space in this very low relief work is almost unbelievable. The clarity yet sensitivity of Donatello's line has seldom been equaled.

Near *The Ascension* is Donatello's *Virgin and Child*, a charming work in gilded terra cotta. In Room 13 there is a late bronze relief by Donatello, *The Lamentation over the Dead Christ*, a deeply moving interpretation of this theme.

***THE WALLACE COLLECTION**

(Manchester Square W1; Open daily, 10-6; Sunday, 2-5) The Wallace Collection is a must for lovers of 18th century French art, whether

their enthusiasm is for painting or for interior decoration. There are, in addition, paintings of other periods by many famous artists, and one of the world's outstanding collections of armor. All of this is displayed in an informal manner in the elegant 18th century residence that was originally the home of the Duke of Manchester.

On the first floor at the rear, in Room XVI, most of the major paintings are hung. In this one room there are canvases by Reynolds, Gainsborough, Velazquez, Rubens, Rembrandt, van Dyck, Hals, Watteau, Claude Lorrain, and Poussin. Do not miss Franz Hals' famous *Laughing Cavalier* and Reynolds' *Portrait of Nelly O'Brien*, one of his freshest and most colorful portraits. It shows what an inspired painter Reynolds could be when he forgot his theories and ignored the rules he had himself formulated.

In Rooms XVIII and XIX are delightful Rococo paintings by Watteau, Boucher, Fragonard, Nattier, and Lancret. Note particularly Fragonard's *The Swing*, and Watteau's *Lady at her Toilet* and *Gilles and his Family* in Room XVIII.

BUILDINGS

THE HOUSES OF PARLIAMENT

The 19th century was a period of revivals. Most architects were able to design classic or Gothic buildings on order. The finest example of the Gothic revival is the Houses of Parliament, designed by Sir Charles Barry with the assistance and cooperation of A. Pugin, one of Britain's most enthusiastic medievalists. The exterior design of the nearby Henry VIII Chapel at Westminster Abbey was clearly a source of inspiration. It is amazing how effectively this adaptation of Perpendicular style suits modern taste and needs.

ST. PAUL'S CATHEDRAL

This is the most famous of the many buildings designed by Sir Christopher Wren (1632-1723), scholar, mathematician, astronomer, and leading English architect in the second half of the 17th century. He combined Baroque and Gothic with ingenuity, taking structural and decorative elements from each style, using them to design practical buildings that were suited to a particular need. A critic has said his "designs are mixed with brains." In studying the design of St. Paul's one comes to appreciate Wren's engineering wisdom and his genius for compromise.

Wren's great opportunity came after the Great Fire of London in

1666. He would have liked to rebuild all London on a symmetrical and orderly plan, but this ambitious scheme did not materialize. Of the many buildings he was commissioned to design, the most important by far was the Cathedral to replace the ruined St. Paul's.

Wren drew up plans for a Baroque church, similar in feeling to Bramante's and Michelangelo's original designs for St. Peter's in Rome. His design had a Greek cross plan with a dome at the center, and with nave and aisles of equal height. The conservative clergy rejected his scheme; they insisted on the traditional Latin cross plan—with a long nave, aisles lower than the nave, and on an exterior design that would preserve Gothic verticality even though Roman decorative motives were used.

Wren managed to compromise these conflicting aims. He devised a double dome, the outer one raised on a large drum with a cupola to provide the required height. The inner dome is lower and harmonizes with the interior vaults. He used a stone screen to camouflage the Gothic buttresses supporting the vaults of the nave, thus simplifying the exterior design. The real outer wall on the ground floor and the false one right above (screening the buttresses) are united by the decoration, which consists of Corinthian columns. By using identical piers and arches throughout the interior, Wren unified dissimilar parts, achieving a classic feeling despite the asymmetric Gothic plan.

One admires St. Paul's, but it is hard to like the mathematically correct and coldly intellectual interior. It lacks the exuberant splendor of Italian Baroque or the religious feeling of Gothic. The exterior design, however, is amazingly successful. The west front is dignified and elegant, and the dome, a great London landmark, is certainly one of the finest in the world.

Wren designed many other churches in London. Unfortunately, those that remained until modern times were destroyed or very badly damaged in World War II. Some are now being reconstructed. No two of these churches were alike, yet each combined a simple and dignified design using classic decorative elements with the soaring Gothic lines created by a spire. They were among the first churches designed specifically for Protestant worship, and set the future style for churches in England and her colonies.

THE TOWER OF LONDON

(Tower Hill Street; Open daily, 10-4:55, Sunday, 2-5:45.) The Tower is of tremendous historical importance; and while they are not

"art," the crown jewels and the collection of armor are of almost universal interest. The White Tower was built for William the Conqueror in 1078. The four-story keep looks much as it did then, though Sir Christopher Wren altered the windows in the 17th century. The rings of fortification and the moat were added later.

For a good picture of Norman architecture—bare, forbidding, and strictly functional—one should see St. John's Chapel on the first floor of the White Tower. Its walls are thick, and huge round piers with simple capitals support the vaulting. The nave has a tunnel vault, the aisles have groin vaults. No mouldings or decoration relieve the harsh austerity of the design.

WESTMINSTER ABBEY

Westminster Abbey is a national shrine. Here England's rulers are crowned, her great buried. The monuments to English heroes of peace and war in every age are a museum of sculpture. (England is rich in tomb sculpture; attacks against the church were not extended to include the nobility as in France; the tombs were left unmolested even when religious objects were destroyed.)

Since its foundation as a Benedictine monastery in 960 A.D., changes and additions to the church and its surrounding monastic buildings have been constantly made; the scholar can find work of every period from the Saxon to the present. Yet the major portion of the Abbey is in one style—early Gothic, with strong French influence. Henry III rebuilt much of it in the middle of the 13th century, consciously modeling it after the French coronation cathedral, Reims. Edward III continued the nave westward, adhering to the earlier design.

Though the Abbey should be seen for its historic significance and for individual parts of great interest (the Henry VII Chapel, for example), it would be a mistake to judge English medieval architecture on the basis of Westminster alone. Almost every other English medieval building (from such major Cathedrals as Canterbury and York to small, little known local churches) has more individuality, more charm, is more uniquely English, and is better suited to its setting than Westminster.

*The Chapel of Henry VII (1502-1512)

(*At the extreme east end of the Abbey.*) This is a *tour de force*, the culmination in Tudor times of a development started by English builders in the late 13th century—the elaboration of ribs and

of window tracery for purely decorative purposes. The tremendous windows are divided by vertical and horizontal bars; frilly designs break the monotony of crossed straight lines. The Tudor flattened arch at the top of each window became popular because it made the Gothic arch harmonize with the strong pattern of horizontals and verticals favored at the end of the Middle Ages.

The glory of the Chapel is its ceiling. The fan vaulting with pendants hanging down from it is a miracle of decorative inventiveness and of structural ingenuity. Only an architectural engineer can understand how the stones were arranged so that the hanging pendants are supported by the roof. Washington Irving described the vaulting aptly when he wrote "Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft as if by magic, and the fretted roof to have been achieved with the wonderful minuteness and airy security of a cobweb."

Note the beautiful decoration on the west doors; the carved stone figures of saints in the triforium niches; the woodcarving on the choir-stalls, with realistic portraits and grotesque figures juxtaposed; and the banners, each one the insignia of a Knight of the Bath. Be sure to walk around to look at the exterior design of the chapel after leaving the Abbey.

LONDON ART GALLERIES

As might be expected, the great majority of London art galleries are located in Mayfair, the section of luxury shops and expensive hotels.

Sotheby's (34-35 New Bond Street) and Christie's (8, King Street) are two famous auction rooms—Christie's seeming to specialize more in stamps, furnishings and silver plate, while great sales of paintings have been held at Sotheby's. Especially notable were the auction of the Weinberg collection in 1957 and the Goldschmidt collection in October, 1958; at the latter, seven late 19th century French pictures went for nearly \$2,500,000, with \$618,000 being bid for one Cézanne.

We have already mentioned the I.C.A. at 17 Dover Street, and the Arts Council Gallery, 4 St. James Sq. W.1. Public exhibitions, often very large and important, are held at the Tate Gallery, at Burlington House, and at the Royal Institute Galleries, 195 Pic-

cadilly. Outdoor sculpture exhibitions are held at Holland Park, Kensington.

There are, of course, a great number of private galleries. Among the worthwhile are:

Adams	Leicester
24 Davies St., Leicester Sq.	Leicester Sq.
Agnew	Marlborough
43 Old Bond Street	17-18 Old Bond St.
AIA,	Mathiesen
15 Lisle St., Leicester Sq.	142 New Bond Street
Arcade	New Vision Centre
28 Old Bond Street	4 Seymour Place
Arthur Tooth,	O'Hana
31 Bruton St.	13 Carlos Place
Beaux-Arts,	Redfern
1 Bruton Pl.	20 Cork St.
Colnaghi	Waddington
14 Old Bond Street	" Cork St.
Drian	Walker's
7 Porchester Pl.	118 New Bond St.
Gimpel Fils,	Wildenstein
50 S. Molton St.	147 Bond St.
Hanover	Whitechapel
32a St. George St.	High St.
Lefevre	
30 Bruton St.	

«««««« »»»»»»»»

OXFORD (*54 Miles Northwest of London*)

Oxford is best seen during the school term, for then you sense the tradition linking today's students with the students of the 13th century, when the university was founded. In the intervening period a large proportion of England's leaders in the arts, politics, and humanities studied in these halls and libraries.

More than in its individual buildings, the interest of Oxford depends on the juxtaposition of buildings of every style and on the

harmony of buildings and landscape. The best way to see Oxford is with a student guide. If you cannot arrange this, obtain a map and start at either end of High Street—at the Carfax Tower or at the Bell Tower of Magdalen College. High Street is the main thoroughfare of the University area. You will not want to miss:—

MAGDALEN COLLEGE: It is considered the most handsome of all Oxford's buildings.

CHRIST CHURCH (*south of High Street*): With its famous quadrangle, known as Tom Quad, it is the largest college in Oxford. Built by Cardinal Wolsey in the 16th century in Tudor style, the Tom Tower was made more elegant in the 17th century by Sir Christopher Wren's Baroque addition.

Within the Quad is the entrance to Christ Church Cathedral, which serves as both chapel for the college and Cathedral Church of the diocese of Oxford. Wolsey cut off part of its west end to make room for the huge quadrangle; hence the unsatisfactory proportions. Note the choir with heavy Norman piers supporting an ornate and delicate Perpendicular roof.

MERTON COLLEGE (*south of High Street*): This school has the oldest quadrangle, Mob Quad, dating from the 13th century. The Library in the quadrangle (open 2-4 or 5 p.m.) dates from the 14th century.

RADCLIFFE CAMERA LIBRARY (*north of High Street*): A classical rotunda, designed as a library by James Gibbs in the 18th century, is now used as a reading room. A fine view of Oxford can be had from the roof. In the Bodleian Library nearby is one of the world's great collections of medieval manuscripts.

SHELDONIAN THEATRE (*north of High Street*): Designed by Sir Christopher Wren in 1668, it was his first architectural commission, received when he was a professor of astronomy at Oxford. Though awkward in design, it shows ingenuity in engineering and originality in the adaptation of traditional forms.

ASHMOLEAN MUSEUM (*on St. Giles Street, some distance north of High Street; Open daily, 10-4; Sunday, 2-4*): The oldest public museum in the world. Of particular interest are its exhibits of Egyptian, Mesopotamian, and Cretan art. The Cretan objects were discovered at Knossos by the great archaeologist, Sir Arthur Evans.

There is also a representative collection of Italian painting, 17th century Dutch painting, and 18th century English painting, plus individual works of high quality of other periods. The single most famous picture is Paolo Uccello's 1396/7-1475) *Hunt in the Forest*.

SALISBURY (*Wiltshire, North of Southampton*)
Salisbury Cathedral

No cathedral is more picturesque than Salisbury (1220-1258). The square blocks formed by nave, transepts, and apse rising from a spacious and absolutely flat lawn provide a perfect base for the graceful square tower with its spire rising 404 feet above the ground. Salisbury reminds one of a New England colonial church because of the restrained dignity and simplicity of its design, its high spire, and peaceful setting; but it has a grandeur to which 18th century architects did not aspire. There is only one view that is disappointing: the view from a point directly in front of the west façade. The façade (which extends beyond the aisles) acts as a screen, hiding the cathedral behind it; it is poorly proportioned; its strongly accented verticals and horizontals are unrelated to the size or shape of doors and windows.

Salisbury is often cited as the typical English Cathedral. Founded in the same year as the Amiens Cathedral, it is a convenient example in a comparison of French and English Gothic. It is typically English in its great length and narrowness (the proportions are six to one; Amiens is about three to one). It has a square east end (in France they are usually rounded); it has two transepts; its façade is screen-like (French façades are designed to reveal the structures behind them); it has a low roof and high tower; it is set on a broad lawn (French cathedrals are hugged by shops, pressed against by houses). Salisbury is atypical in but one respect—except for the spire, it was started and completed in about thirty years, 1220 to 1258, and thus the entire structure is in one style.

THE NAVE: The horizontal emphasis is very strong despite the Gothic pointed arches and the narrow high nave. The row of colored columns provides a strong horizontal accent as well as decorative interest. The recently-added ceiling paintings show how cathedral walls and ceilings were originally decorated.

THE CROSSING: If you put your head up against one of the piers that supports the huge tower and look up, you will see how very far

from the perpendicular the piers have been bent by the weight of the tower. It seems a miracle that the tower has stood all these centuries.

THE LADY-CHAPEL: It is at the extreme east end. The delicacy, grace, and decorativeness of this small chapel make it one of the jewels of early English Gothic architecture.

THE CHAPTER HOUSE: It is approached from the Cloisters. Here, as in many English cathedrals, the Chapter House is one of the most attractive parts of the architectural scheme. The polygonal room has a single central column to support the vaulting of the roof. The sculptured reliefs are almost completely restored (they were damaged by Cromwell's Commissioners) yet enough of the original work remains to provide a clear idea of 13th century English sculpture. This series illustrates stories of the Old Testament from the Creation to the Giving of the Law.

STONEHENGE (*North of Salisbury*)

Nine miles from Salisbury is Stonehenge, not highly significant artistically; yet it is most impressive to find these tremendous boulders on the flat plain, and to realize that they were dragged here from Wales, arranged in circles for ritualistic purposes, and that all this took place four thousand years ago.

WELLS (*Somerset, Southwest of Bath*)

***Wells Cathedral**

For many scholars and enthusiasts of medieval architecture, Wells is the favorite English medieval cathedral. Nikolaus Pevsner calls it the "most English of English Cathedrals." Built over a long period—1184 to the 15th century—there is nonetheless surprising unity of feeling. While more important cathedrals suffered from looting or destruction (especially in the times of Henry VIII and of the Commonwealth), Wells was protected by its isolation, and was left almost intact. Much of the original sculpture remains; the cathedral and surrounding buildings look much as they did five hundred years ago.

THE NAVE: The nave is typical of English architecture, and the most typical thing about it, paradoxically, are the unique inverted arches,

each in the form of a figure eight, at the east end of the nave. When the central tower was erected, the existing piers provided insufficient support, so these three braces were added; the screen in front of the choir was used to support the fourth side. This device to strengthen the structure illustrates the practical and ingenious English approach to architectural design. Other typically English features are the emphasis on horizontality, the lack of height, and the abstract patterns created by the complex clusters of piers and intricate arch mouldings.

Wells retains more of its original sculpture than any other English cathedral. Note the portrait heads on the triforium gallery, the capitals with their lively and imaginative carved designs of foliage, birds, and animals on both sides of the nave and in the south transept. Keep on the lookout for beautiful carving throughout the cathedral; some of it is on the ceiling.

THE CHAPTER HOUSE: A fine example of Decorated style. A stairway leads from the north transept to the Chapter House. It is hard to analyze the unforgettable beauty of these stairs. Stones worn down by the feet of the monks through the centuries, the sharply pointed vaulting, the clustered columns, the curved stairs—these contribute to the effect, but do not completely explain it.

THE RETRO-CHOIR (RETRO-QUIRE) AND LADY CHAPEL: The area beyond the altar is in Decorated style. Columns, mouldings, ribs, and window tracery form complex linear patterns of repeated, interwoven, or fan-like lines that are enchanting no matter where one stands.

WINCHESTER (*Hampshire, North of Southampton*)

Winchester Cathedral

Of the original church, begun in 1079, only the transepts and crypt remain. But the Cathedral we see today is not very different in size from the one founded by Bishop Walkelin, a relative of William the Conqueror, shortly after the conquest of Britain. At that time there was no church as large as this in all of Europe. The heaviness and simplicity of the Norman sections are in strong contrast with the design of the nave and choir, mostly in the much later Decorated or Perpendicular style. (The cathedral was not completed until 1450.)

THE NAVE: In the 14th century the Norman columns were chiseled down; by building around them, the nave arcade and clerestory

were enlarged without removing a stone. These alterations transformed the Norman nave into a Perpendicular one. Then in the 20th century a new foundation was laid under the nave, again without disturbing the original stones.

Note the Font in the second bay from the west end on the north side. This 12th century marble, made in Belgium, illustrates the story of St. Nicholas. Distorted and crude as the figures are, the carving shows superior craftsmanship, a good feeling for design, and the genius for specific detail and vividness in storytelling that characterize northern Romanesque art.

THE CHOIR: The thickness of the columns, built shortly after the collapse of the original Norman tower in 1107, can be attributed to determination to have no repetition of that disaster. There are beautiful carved 14th century oak choir stalls with humorous carvings on the undersides of the misericords (hinged seats). A huge sculptured stone screen is placed at the back of the altar. The figures are modern restorations.

Many notable men are buried here, from Egbert, the first king of England (died 839), to General Wavell, a hero of World War II. Chiefly this was a burial place for bishops and soldiers, but such famous names as Izaak Walton and Jane Austen are also found on the tombstones.

WINDSOR (21 Miles from London)

Windsor Castle

(*Open daily, 10-4*) Since 1070, when William the Conqueror built his castle here, Windsor has been a royal residence. Many kings have enlarged or remodeled the buildings: Henry II (in the 12th century) built the great Round Tower, for example, and Edward III (in the 15th century) built the Chapel, one of the finest examples of the Perpendicular style of architecture. Extensive restorations were made in the 19th century.

THE STATE APARTMENTS (often closed in the Spring) contain important works of art. On the ground floor is a room containing one of the world's outstanding collections of drawings. It includes drawings by Leonardo da Vinci, Michelangelo, Raphael, and Holbein. You cannot fully appreciate Leonardo without seeing his drawings; there are portraits, sketches for his painting and sculpture, and anatomical drawings.

There are famous paintings throughout the apartments. Note particularly the Canalettos in the Queen's Closet, off the State Bedroom; the Holbein, Clouet, Rembrandt, and Memling portraits in the Picture Gallery; the outstanding collection of portraits by Anthony van Dyck in the Queen's Ballroom (also called the van Dyck Room); and the important paintings by Rubens in the King's Drawing Room (also called the Rubens Room).

YORK (*196 Miles North of London*)

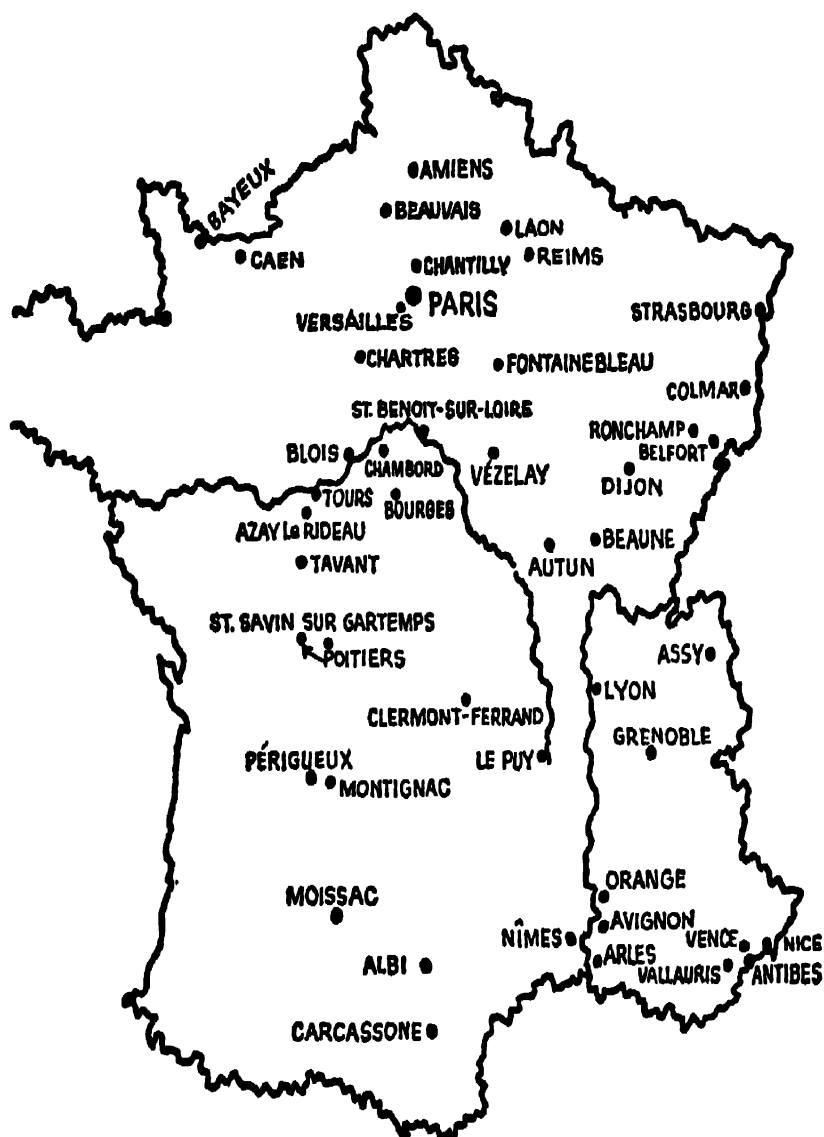
***York Minster**

York is the largest medieval (1154-1472) cathedral in Northern Europe. Like most English cathedrals, it was built over a long period and in many styles. The transepts are Early Gothic (13th century), the nave and Chapter House are in Decorated style (14th century), the choir and towers are Perpendicular (15th century).

THE NAVE: It is considered by some critics to be the most splendid example of Decorated architecture, because of its spaciousness and lightness and the beauty of its glass. But it is criticized by others because of the wide separation between the piers and the proportions of the nave arcade, triforium, and clerestory. Here we see the first steps in use of the rib vault for its ornamental as well as structural possibilities. This form of decoration developed into the ornate and non-structural fan vaulting of the 15th and 16th centuries.

The stained glass windows are the glory of York Minster. All the most valuable glass was removed during World War II, but has now been replaced. There are about 120 windows containing glass from the 12th to the 16th centuries. The most famous of all is the Five Sisters Window in the north transept, an early Gothic design dating from about 1250. Its strong emphasis on the vertical line characterizes much of English art of all periods. The large west window (14th century) is in Decorated style; the 15th century east window (in Perpendicular style) is the largest single sheet of medieval glazing in the world.

FRANCE



FRANCE

The history of French art begins after the time of Charlemagne (c. 800), when the various parts of what is now France achieved a measure of stability out of the confusion that had followed the dissolution of the Roman Empire. By the 11th and 12th centuries, churches decorated with skillfully executed sculpture had been built in all parts of France, and Paris had become the leading city of Europe.

The greatest Christian theologian of the Middle Ages, St. Thomas Aquinas (1225-1274), taught and wrote here. The greatest artistic achievement of the time, the Gothic Cathedral style, originated in the Paris region. The Hundred Years War with England in the 14th and 15th centuries interrupted French progress in every field, but after Joan of Arc expelled the English, the country became the richest and most cultured on the Continent. The 16th century kings—Francis I, for example—called in Italian artists and artisans, including Leonardo da Vinci, to build and decorate their châteaux; but native schools of architecture and painting soon developed, and by the time of Louis XIV (1638-1715), other countries were copying French decorative and building styles. French elegance and grandeur became the standard to which all other nations aspired.

The Revolution and the Napoleonic wars then extended the influence of French aesthetic and political ideas even more widely through Europe; by the middle of the 19th century, when a revolution occurred in the French literary and artistic worlds, it affected all of Europe and America.

This artistic revolution came about as the result of several factors. The rising middle class demanded paintings of familiar scenes rather than the religious, mythological, or aristocratic subjects which had been desired by the nobility and the clergy, previously the sole patrons of the arts. Artists weary of the sterile academism into which the great Renaissance tradition had degenerated went out of the studio to paint nature as they saw it. This was the impulse that led to Impressionism, the central aim of which was to reproduce what is actually seen with a single glance, rather than to render the whole shape of an object (which the eye may or may not take in).

The Impressionists were essentially realists, but their followers,

the Post-Impressionists, were not. For them bright strokes of pigment were important because they gave the painting a new beauty, not because they reproduced the effect of outdoor light. They found that with the bright colors of Impressionism it was possible to express emotion, to make a more decorative picture, to organize a composition in a totally new way. Having learned to use color not for representation, but for other purposes, artists gained the courage to alter shapes and size and space relationships—in short, to produce what is generally called Modern Art. In its beginnings almost wholly French, this movement—starting from the realism of Courbet and the romanticism of Delacroix—developed into the Impressionism of Monet and the Post-Impressionism of Cézanne, Van Gogh and Gauguin, and culminated by becoming in the 20th century the dominant art style in Europe and America.

ALBI (Southern France)

Albi Cathedral (13th and 14th centuries, Gothic)

The Cathedral is one of the strongest, most impressive churches in southern France. A huge, thick-walled brick pile, it was designed as a fortress as well as a place of worship. The porch, however, is in the lacy 16th century Flamboyant Gothic style. In the nave (which has the widest vaults in France), you will see a 15th century rood screen (a screen topped by a crucifix), considered by many to be the most beautiful in the country. It separates the nave and choir.

Toulouse-Lautrec Museum

(Daily, 10-12, 2-5) Toulouse-Lautrec was born in Albi, and this museum, housed in an old archepiscopal palace (Le Palais de la Berbie) next to the Cathedral, has the largest and most comprehensive collection of his works in the world. You expect—and see—example after example of his incisive brush work, flashing color, keen eye for human foibles, ability to render sordid scenes in ways that make them almost beautiful, and his tremendous sense of vivacity and movement. But most noteworthy are the rooms showing Toulouse-Lautrec's work as a boy and young man. These consist almost entirely of drawings, and show him to be that phenomenon, a born artist. Sketches made when he was seven reveal an astounding mastery of draughtsmanship at an age when many children cannot yet write.

AMIENS (*81 Miles North of Paris*)***Cathedral of Notre Dame (13th century, Gothic)**

This is the "typical" French cathedral, the one most often referred to in comparisons of French Gothic with other architectural styles. It is the most representative example because it was begun and completed in the 13th century—the high point of the Gothic era—and has all the features found in varying degrees in other French cathedrals. It has short transepts that do not jut out far beyond the nave, a wonderful curved east end with seven chapels, and a fine western façade. Every foot of stone surface is covered with sculpture or decorative *motifs*, but unity is maintained by strong vertical emphasis and lighter but definite horizontal accents.

Compare the figure of Christ between the central doors of the main portal (*Le Beau Dieu d'Amiens*) with *La Vierge Dorée* on the façade of the south transept. The early 13th century Christ is humanized, but is still a symbol of spiritual power. The late 13th century Virgin (called *Vierge Dorée* because she was originally covered with gold leaf) is charming and graceful. She no longer seems to be a part of the architectural scheme, and does not express eternal values; she is a human being with characteristic French style and elegance.

The interior is breathtakingly beautiful. All is movement and light. The vaults "seem to enclose and not exclude the sky above." Be sure to see the 16th century carved woodwork of the choir stalls, in which natural objects, humorous figures, and Old Testament figures were combined by skilled woodworkers into a delightful and fascinating composition.

Musée de Picardie

(*Daily, except Monday, 10-12, 2-5*) A large museum, noted for its collection of northern French primitive paintings.

ANTIBES (*Near Nice*)***Musée Grimaldi (Picasso collection)**

(*Daily, 10-12, 3-7*) The museum has a large collection of Picasso's paintings, ceramics, lithographs, drawings, and sculpture. Picasso lived in Antibes for a short period, and donated much of the work he did here to the museum.

ARLES (*Provence, Southern France*)

(Monuments and museums open 9-12, 2-6, except Monday morning. One ticket can be purchased to visit all major museums and monuments.) Arles was a rich city in Roman times. An intellectual and artistic center, it became the capital of Gaul in the 4th century, and vestiges of its past glory are found throughout the city. As you wander about in Arles keep a sharp lookout for fragments of ancient carved stone used again as building material for contemporary homes and public buildings. (For example, a large segment of a Roman building is incorporated into the front of the Nord-Pinus Hotel, which faces the Place du Forum.)

Arles is also famous as the spot where Van Gogh and Gauguin went to seek in vain for the inner peace they needed; there, however, they did find the color and light that inspired them (particularly Van Gogh) to produce some of their most vibrant paintings.

Arena (2nd century A.D., Roman)

The amphitheatre is 450 feet in diameter. An entire population lived and worked within its walls in the 12th century, and the ruins of its towers are testimony to its use as a fortification for the town. (Near the arena are ruins of the Théâtre Antique.)

***Church of St. Trôphime (11th & 12th centuries, Romanesque)**

With Roman ruins everywhere to be seen, the artists of Provence naturally developed a style with a strong classic feeling. But Roman art was pagan, and though its monumentality and symmetry were adapted, its figure style was rejected. Christian artists didn't want saints to look like Roman senators, and so turned to the stylized, flattened-figure style of Byzantium for inspiration. The two styles blended well, and thus Romanesque art in Provence has a refinement and dignity that is not found elsewhere in France. (The northern barbaric tradition, with its nervous line, had little influence here in the South.)

The façade of the Church of St. Trôphime resembles a Roman triumphal arch. The emphatic symmetry and the solidly modeled figures are Roman in spirit, but the rigid frontal position of the saints is Byzantine, and so is the row of men running as a sculptured band all the way across the façade. The piers and capitals of the cloisters show the same blending of Roman and Byzantine art. Graceful Corinthian capitals and stylized Christian saints are used side by side.

Nineteen kilometres from Arles is the town of St. Gilles. Its church has an even more elaborate and monumental western portal than does St. Trôphime, and its large statues of saints possesses a dignity that is "senatorial."

Musée Lapidaire Païen

(*Open 9-12, 2-4, winters; 8:30-12, 2-7:30, summers*) Roman sculpture.

Musée d'Art Chrétien

(*Same hours as Musée Lapidaire Païen*) Noted for early Christian sarcophagi, and Romanesque and Gothic carvings.

ASSY (Near Chamonix, French Alps)

L'Église d'Assy

This modern church, nestled in the mountains, is decorated by the contemporary artists Matisse, Bonnard, Rouault, Braque and Lurçat.

AUTUN (Burgundy, Eastern France)

***Cathedral of Saint-Lazare (12th century, Romanesque)**

The relief sculpture on the tympanum over the main portal is one of the great surviving masterpieces of Romanesque art. Planned as a decoration for the bare stone walls, it tells the story of the Last Judgment. The artist's aim, as clearly stated in a carved Latin inscription, was to "let this horror appall those bound by earthly sin." Crowds of writhing and elongated figures, swirling draperies, and jagged dark and light patterns emphasize the utterly overwhelming emotions of the Day of Judgment. No detail of the drama the artist could envision has been omitted. Each character acts out his part with exaggerated gesture. St. Peter, with his keys, clasps the hand of one small, frightened, nude soul. An angel gently lifts another up to paradise. On the right stands St. Michael, weighing a soul, but a devil pulls the scale down in his direction. Farther to the right, grimacing demons seize souls, and pull or push them into the fire. Christ alone maintains the aloof and hieratic pose of Byzantine figure style. The artist is not yet ready to humanize the figure of Jesus.

The impressive interior of the Cathedral of Saint-Lazare is dark and sombre, since the great tunnel vault does not permit large openings for windows (as do the ribbed vaults of Gothic architecture). The pointed arches derive from Near Eastern designs, but have no structural purpose; Roman in derivation, on the other hand, are the semi-circular arches, the blind arcade along the walls, and the pil-

asters attached to the huge piers. Indeed, the influence of Rome is stronger here than in most French Romanesque art, since Autun was an important colonial town in Roman times.

Among the Roman ruins to see in Autun are the Gates of Saint-André and Arroux and the Temple of Janus (but the original purpose of its tower is unknown to us).

In the Lapidary Museum and the Rolin Museum there are exhibits of both Roman and Romanesque objects, providing an excellent opportunity to compare the two art styles.

BAYEUX (*Normandy, Northwestern France*)

***Bayeux Tapestry** (11th century, Norman Romanesque)

This emroidered strip of canvas is incorrectly known as a tapestry. It is 211 feet long by 5½ feet wide, and completely encircles the main room of the Bayeux Cathedral Museum. It probably was made as a gift for the bishop of Bayeux from his sister-in-law, Queen Mathilde, wife of William the Conqueror. Eight colors of dyed yarn were embroidered on a piece of canvas, picturing the Norman Conquest in much the same way as a modern comic strip might. Alive with action and accurate details of the techniques and implements of war, the story moves from left to right, and the scenes are described in Latin at the top. Each scene is ingeniously separated from the next by buildings, trees, or other devices. The figures are distorted and the movement unconvincing, but the details are so accurate that the embroidery has been a major source of knowledge about the period. The crude and spontaneous line ideally expresses the brutality and daring of the early Normans, and the work has the dynamic power and restlessness of all northern barbarian art.

BEAUNE (*Burgundy, Eastern France*)

Musée de l'Hôtel-Dieu

(*Open daily, 9-12, 2-5:15*) The Museum is housed in a hospital that is still in use; the building has been occupied for four centuries. It is well cared for, and original furniture, tapestry, and utensils are either in use or on display. Nursing nuns are dressed just as were the nuns who served there when it was founded in the 15th century. The style of the hospital, particularly its courtyard and kitchen, is Flemish; Chancellor Nicolas Rolin, who built it, had close family and emotional ties with Flanders, and was an important patron of Flemish art. (Incidentally, van Eyck portrayed Rolin in the painting

entitled *Virgin and Child with Chancellor Rolin*, now in the Louvre.)

Weyden, van der (c1399-1464)

THE LAST JUDGMENT

This is one of the great examples of Flemish primitive art. Van der Weyden (also known as Rogier de la Pasture) unified the seven panels into a single, richly colored, symmetrical composition, with Christ and the archangel Michael at the exact center, balancing souls on a scale. The central panel is the most impressive section of the polyptich, and the one most completely Gothic in style and spirit. The enlarged figures denote the superior importance of Christ and Michael; they are flat and stylized, their colors glow with heavenly luminosity, their faces and gestures express complete calm, and every detail of symbolic significance is drawn with a sharp strong line. The grace and spiritual power of Gothic art is here. Compare this with the rather poor attempts to achieve correct body proportions and solidity in the Italian fashion in the painting of the saints lined up to right and left. Also note van der Weyden's childish literalism and naïveté in the clumsy attempt to illustrate tortured souls in hell. These distorted nudes are grotesque and amusing rather than frightening or tragic.

BEAUVAIS (*45 Miles Northwest of Paris*)

Cathedral of St. Peter (13th & 15th centuries, Gothic)

The Cathedral at Beauvais is a symbol of the unbridled ambition of medieval French builders. The men of Beauvais wanted to outdo the masons who created the great churches of Amiens, Reims, and Chartres. Beginning their work of construction five years after Amiens was started, they proceeded to put up a choir with the highest vaulting in Europe—157½ feet from floor to ceiling. The choir was completed by 1272, but twelve years later it collapsed. Nothing daunted, the men of Beauvais rebuilt it, although this time they doubled the number of supporting piers. The reconstruction took until 1347, and the transepts weren't added until 1500. Instead of going on to complete the building by erecting a nave, the Beauvaisians—with their passion for height—crowned the half-finished church in 1548 with a spire over 500 feet high. This probably was in its time the highest building in Europe, if not in the entire world.

Twenty-five years later, the spire crashed down, and this last disaster seemed finally to quench the ambition of Beauvais' church

builders, for the cathedral has been left without a nave to this day (where the nave should be is a 10th century church called the Basse-Oeuvre). Note particularly the extraordinary thick flying buttresses in three tiers, designed thus to take the enormous thrust of the very high vaults.

BELFORT (*See Ronchamp*)

BLOIS (*Loire Valley*)

Château (13th-17th centuries, Renaissance)

(*Daily, 9-12, 1:30-4*) In the 15th and 16th centuries the monarchs of France resided in the Loire Valley, and châteaux for the ruling families edged the Loire and its tributaries from Angers through Tours and on to Orléans. French art was then in transition from Gothic to Italian Renaissance style, and in almost every château there is a mixture of both. The Gothic features are an irregular plan, a pointed roof, an irregular silhouette of dormer windows and elaborately styled chimneys, round towers, huge ramparts, and lacy Flamboyant decoration. The Renaissance features are a symmetrical plan, horizontal emphasis, classic mouldings and pilasters, rectangular windows, low relief sculpture with Florentine floral scrolls. The two styles were harmonized to produce castles of impressive grandeur and elegance.

Blois is the château that best tells the story of the transition from Gothic to Renaissance style, since each stage of development is represented. The northeast wing contains the main hall of the original, purely Gothic 13th century castle; it is called the Salle des Etats, since it served as the seat of the States General in the late 16th century. The entrance to the castle is through the Louis XII wing, begun in 1498, and here the design is late Gothic. Brick is still in use, the favorite decorative motive is the fleur-de-lis, and the tiny projections and pointed arches are Flamboyant. Compare the inner façade of this wing with the one commissioned by his successor, Francis I, only 18 years later. The change is dramatic: Francis I was determined to break with tradition, to eliminate Gothic forms and materials, and to adopt Italian innovations. The façade is Italian, but the staircase is not, for French builders were unwilling to copy slavishly. Their native inventiveness and eccentricity are shown by the inclined bannisters, lacy balustrade, and humorous gargoyles. Opposite the main entrance is a wing in the most extreme academic style of the 17th century.

Each of the twenty or more important châteaux in the Loire Valley has at least one feature that makes it notable and worth a visit. To mention a few of the most interesting:

AZAY-LE-RIDEAU is considered to be the pearl of all the castles, partly because of its beautiful setting: it is entirely surrounded by water. Delicate and elegant Flamboyant decoration is integrated into a unified and sharply defined Renaissance arrangement of simple forms.

CHAMBORD has the most impressive exterior. Huge round Gothic towers and an intricate pattern of dormers, domes, pointed roofs, and chimneys silhouetted against the sky add vivacity to the well-balanced, symmetrical Renaissance design of the château. The interior is bare, but worth entering just to see the magnificent staircase.

CHENONCEAU is famous for its dramatic situation: it is built right over the River Cher.

LANGAIS has a heavy and fortress-like appearance. It is noted for the fine 15th and 16th century furniture and tapestries that decorate the interior.

VILLANDRY has the most beautiful gardens.

At many of the châteaux, nighttime "Son et lumière" spectacles can be seen. The buildings are illuminated, music played, and their history recited.

BOURGES (*Central France*)

This city is notable for the number of medieval buildings that have survived. Among the most interesting are:

Cathedral of St. Étienne (13th century, Gothic)

The Bourges Cathedral has double aisles inside, and therefore five portals on its west (front) façade. The principal portal has a huge, pointed arch spanning it, and six rings of saints set in niches within its deeply recessed entrance. The relief sculpture over the central door is the most famous Gothic representation of the Last Judgment. In the choir are stained glass windows dating from the 13th century.

The House of Jacques Coeur

The finest medieval town residence surviving in France, this well-preserved home was built in the 15th century, and has Flamboyant decorative motives.

L'Hôtel de Ville

One of the few remaining Gothic municipal buildings in France, it has a Flamboyant tower, Flamboyant tracery, and an impressive chimney-piece inside.

CAEN (*Normandy, Northwestern France*)

St. Étienne and La Trinité (12th century, late Romanesque)

Caen was an important medieval town, and one of the principal seats of William the Conqueror, Duke of Normandy. He therefore had built there in the latter half of the 11th century the Church of St. Étienne, better known as Abbaye-aux-Hommes. At the same time his wife, Queen Mathilde, founded La Trinité, known as the Abbaye-aux-Dames. These two buildings are not only of intrinsic interest, but have historical importance: their builders took some of the first major steps in the progress from Romanesque to Gothic architecture.

It was wholly characteristic of the Normans that they initiated many important innovations in architecture. This remarkable people—who came from Scandinavia and overran northern France in the 10th century, and then went on in the next hundred years to seize control of Sicily, southern Italy, and, most important, England—were as capable in the arts of peace as in the art of war. The unprecedented, forward-looking style of their churches perfectly expressed their questing and adventurous spirit, while the severity of the designs expressed strength and ruthlessness. Romanesque churches in Normandy are characterized by Norman daring and vigor—notably Mont St. Michel and the ruins of the Abbey of Jumièges, just west of Rouen. The Norman churches of England are similar in many ways.

The most important new feature exhibited in the two churches at Caen is the western façade, with its tri-partite divisions and its two flanking towers. These became the model for Gothic façades. The Abbaye-aux-Dames has the first flying buttresses, but they are covered by a roof, for they were conceived of only as supports for the vault. (Gothic builders recognized the artistic possibilities of flying buttresses, exposed them, and made great use of them decora-

tively.) The builders at Caen also experimented with solutions for vaulting the large nave. The round arch presents difficulties because the diagonal rib rises much higher than the cross ribs. Norman builders probably studied the vaulting technique at Speyer Cathedral in Germany, and then worked out their own solution to the complex problem of designing a flat ceiling, supported only by narrow piers. The sexpartite vault they used in Caen's churches, though clumsy, was about the best solution possible until later builders substituted the pointed arch for the round one.

The two buildings do not have the grace and lightness of developed Gothic, but they do have dignity and power, and the fact that they combine Romanesque simplicity and heaviness with Gothic verticality gives them a special charm of their own.

***CARCASSONE** (*Southern France, Near Spain*)

Carcassonne has been a fortified place for thousands of years. It was first a Roman encampment, and although there are now no Roman remains to be seen, you will frequently come upon fragments of the wall erected by the Visigoths in the 5th century. Between that time and the 13th century the town was much fought over: the Saracens held it for a while in the 8th century, and it was one of the main battlegrounds of the Albigensian crusade, that bloody 13th century civil war in which the orthodox Catholics finally exterminated the Albigensian heretics. After this was over the ramparts were rebuilt and extended, and even now La Cité, the old town enclosed by these ramparts, looks much the same as it did over 600 years ago. To walk its narrow streets is to get at least an inkling of the aspect of a medieval town. The life of Carcassonne after the 13th century was more peaceful than it had been before, and the elaborate system of walls and fortifications was allowed to deteriorate. In 1852, however, restoration was begun by Viollet-le-Duc. Modern scholars criticize his work, questioning its accuracy, but we can be grateful to him for both his preservation of what remained of the original buildings and ramparts, and the dramatic sight of the fortifications when seen from the new town of Carcassonne.

St. Nazaire Cathedral

Within the old town is this much-restored example of the mixture of Romanesque and Gothic styles, common to many medieval cathedrals. The nave and the north entrance are Romanesque, the choir and transept Gothic.

CHANTILLY (25 Miles North of Paris)**Condé Museum**

(Open March-November, except Tuesdays and Fridays, 1:30-5:30)

Condé Museum is in a château justly famed for its gardens, laid out by the outstanding 17th century landscape designer, Le Nôtre. The museum itself contains an excellent collection of portraits by Clouet; forty miniatures by the most noted early French painter, Fouquet; and another group of miniatures by the Limbourgs.

Limbourg Brothers (15th Century) Flemish***TRÈS RICHES HEURES**

These miniatures were made for the Duc de Berry, one of the first important private patrons of the arts. The precise drawing, the clear sparkling color, and the artists' obvious delight in nature and all aspects of human activity make these tiny paintings enchanting. The richness of detail in these miniatures (which illustrate the months of the year) gives us a vivid picture of life in 15th century France. They are painted in the "International style" that flourished throughout Europe at the end of the Gothic era, combining interest in naturalism with stylish elegance of line and a naive but intense pleasure in creating the illusion of solid figures and space in a two-dimensional medium.

CHARTRES (60 miles Southwest of Paris)***Cathedral of Notre Dame (12th-16th centuries) Gothic**

"Chartres expressed an emotion, the deepest man ever felt—the struggle of his own littleness to grasp the infinite." So said Henry Adams; and like him, you will find that while a day spent in and around Chartres is an education in medieval history and thought—and a feast for the eyes—it is above all an overwhelming emotional experience. Even a man like Napoleon, hardly noted for the depth of his religious feeling, was conscious of the aura emanating from the great Cathedral. "An atheist would feel ill at ease here," he said.

Chartres, of all French cathedrals, has best withstood the ravages of time, war, and fire. Except for the wearing away of the original paint and gilt, it looks much as it did in the Middle Ages. Most of the original stained glass remains, and the sculpture is in amazingly good condition. No two Gothic cathedrals are alike, but

Chartres, like the Cathedral of Notre Dame in Amiens, serves well as an archetype of Gothic cathedral style.

As was frequent in France, it is dedicated to the Virgin, who had in the 13th century become the patroness of arts and sciences as well as heavenly protectress and mediator. The city was proud of its two main relics, the veil of the Virgin and the skull of the Virgin's Mother, St. Anne, and wished to provide an appropriate setting for them. Therefore the citizens devoted themselves to building a wonderful cathedral, aided by gifts from nobles, the local guilds, and even the royal family.

In Chartres (as in all French Gothic cathedrals), there is great variety in the subject matter used for the sculptured figures and the stained glass windows. The decoration is rich with Christian symbolism. The major stories of the Old and New Testaments are illustrated. Non-religious stories are also told, and non-religious figures represented, since 13th century churchmen accepted every aspect of nature as part of the divine order. There are such mythological designs as the signs of the Zodiac: imagined portraits of Greek scholars; representations of the daily pursuits of the townfolk; and accurate copies of familiar plant and animal life. Finally, Chartres is typical because (having been constructed over a long period of time) it combines the heavy style of transitional 12th century Gothic with late Flamboyant Gothic of the 15th and 16th centuries.

Medieval love of variety and eccentricity permitted the later artists to work in their own styles rather than to try to imitate an earlier one, but a sense of balance and a common religious ideal enabled them to maintain unity of feeling despite the diversity of the styles.

EXTERIOR, THE WESTERN FAÇADE: The asymmetry of the façade may disturb you at first, but you will probably find yourself getting to like its eccentric quality and admiring the balance of the completely dissimilar towers. The right one dates from the 12th century, the left from the 16th. The major part of the façade is in transitional Gothic style, but the round arches, the areas of undecorated stone, the strong horizontal accent are Romanesque in spirit. Note the artistry with which the builders joined the right octagonal spire to the massive square tower. It has been a model for church designers ever since.

Approach the portal to get a close view of its sculpture, the finest existing example of the transition from Romanesque to Gothic. The figures on either side of the doors of the façade are generally

considered to represent men and women of the Old Testament, and are impressive both as abstractions of the human form and as decorative ornaments for architecture. Men and women are simplified into graceful columns, enriching the doorway. The linear rhythms of their robes and hair give life to the figures without destroying their architectural function. The intricate patterns in stone behind the figures accentuate the simple dignity of the cylindrical bodies, and although the forms as a whole are stylized and rigid, each is an individual portrait.

NORTH PORTAL: Walk around to the north portal, with its deeply recessed doors, its abundance of sculptured figures, its more "human" statues. The standing figures are men of the Old Testament, placed on the cold bleak north side of the cathedral. The men of the New Testament are placed on the sunny south side.

Note particularly the figure of John the Baptist at the right side of the central bay. His long, flowing beard and the animal skin he wears are carved with detailed accuracy. The sunken cheekbones, the deep-set eyes, the sensitive mouth characterize a religious ascetic. The tilt of John's head breaks the rigidity of the columnar pose. Also note Mary and Elizabeth in *The Visitation* on the right side of the left bay. The two women, facing each other, have convincing weight; their drapery falls in modeled, rhythmic curves, and the emotion is restrained. All these traits are more classic than medieval.

SOUTH PORTAL: Walk around the apse of Chartres (noting the unique, wheel-shaped flying buttresses) to the south transept. The figure of Christ at the center of the south portal is one of the great statues of Gothic times. Christ is humanized—the ideal man, wise and compassionate, understanding of sin and suffering.

INTERIOR: The interior is a good example of mature Gothic. The narrow nave, the continuous lines of the clusters of columns that rise from the ground to the vaults, the pointed arches and pointed windows contribute to the soaring movement. One hundred and seventy-six stained glass windows transform and transmit the outdoor light, bathing the grey stones in rainbow colors. The structural forms lose their material concreteness. You feel that you have never seen pure color before. No jewels, no pigment, not even the Byzantine mosaics can equal the vibrancy and intensity of Chartres' windows. Each tiny chip of colored glass is surrounded by a black line (lead cementing the pieces together); this keeps the colors

from blending. The increased intensity of colors when isolated from each other by black lines has been noted by modern painters, particularly Rouault, Matisse, and Picasso, who have used the same device.

If you have time to linger, you will find that the windows change their appearance as the sun travels across the sky. Certain colors are dominant in strong light, others in soft light. As day ebbs the windows slowly lose their vibrancy and a quiet glow spreads over the entire cathedral.

THE ROSE WINDOWS: Stand at the crossing of nave and transept to see and compare the three rose windows set into the stone walls. The nave window is the oldest. Blue predominates, a blue that has never been equaled since the world-famous 13th century glass makers of Chartres died, taking their secret formula with them. Below the rose is the famous long window representing the tree of Jesse, a symbolic representation of the genealogy of Jesus. The rose windows of the north and south transepts have a different beauty. Here red predominates, and there is more glass; here, instead of a heavy stone framework, iron bars were used to hold the glass.

CHOIR ENCLOSURE: Scenes depicting the life of Christ and the Virgin are carved to look like detailed and exact representations of everyday scenes. This is the 16th century late Gothic style that just preceded the adoption in France of the Italian Renaissance style.

CLERMONT-FERRAND (*Central France*)

Church of Notre Dame du Port (12th century, Romanesque)

This church is a typical example of the large, impressive Romanesque style of the region of Auvergne, and seen from the east end it has a strikingly monumental look. A ring of small chapels radiates from the semi-circular mass of the apse. Above, one sees the exterior of nave and transepts. Rising yet higher and harmonizing with these simple massive shapes is the heavy but well-proportioned tower.

Note the tunnel vault of the interior. This type of vault is strong and aesthetically pleasing, but it exerts a strong outward thrust along its entire length, requiring continuous buttressing from end to end. Therefore, it is difficult to provide interior light by opening up parts of the wall for windows. That is why tunnel vaulting never became a popular technique.

COLMAR (*Northeastern France, Near Strasbourg*)**Unterlinden Museum**

(*Open daily, except Tuesday; winter, 10-12, 2-5; summer, 9-12, 2-6*)

Colmar is in Alsace, on the Franco-German border, and at various times in its history has belonged to Germany; thus it is not surprising that its greatest treasure is a German work.

Grünewald, Matthias (1475-1530?), German***ISENHEIM ALTARPIECE**

The Isenheim Altarpiece, one of the masterpieces of German art, was painted in the first half of the 16th century, the period during which Germany produced four of its greatest painters. Grünewald, Holbein, Dürer, and Cranach were contemporaries; each combined Gothic and Italian Renaissance characteristics in an individual way. The Isenheim Altarpiece is essentially Gothic, but Italian influences can be seen in the skillful modeling of the figures and in the spaciousness of some of the individual panels.

The Isenheim Altarpiece is about eight feet high, a polyptych of hinged, sculptured, and painted panels. The panels open and close, their positions varied according to church requirements. Ordinarily the Crucifixion, flanked by Saints Anthony and Roch, was presented. A second series illustrating the Annunciation, the Incarnation, and the Resurrection of Christ was shown on special days, to honor the Virgin. A final series glorifying St. Anthony was exposed on his feast days. (The altarpiece was commissioned for a monastery that administered a hospital treating skin ailments, particularly leprosy and venereal disease. The sores on the body of the dead Christ and on the man in the lower left-hand corner of the *Temptation of St. Anthony* must have been added to bring home with great force the idea that despite man's earthly suffering he can hope for salvation.)

The painting of the Crucifixion is almost unbelievably harrowing. It is hysterical, ugly, and without restraint; but it is exciting. It is as Germanic a painting as a Madonna by Raphael is Italian. Grünewald distorted forms and color to increase the psychological and symbolic impact of the painting. The white robe of Mary, the grey-green blotched and decomposing body of Christ, and the discordant pinks and reds of the saints' cloaks are set against a dark and stormy sky. Exaggeratedly tortured hands, convulsive body movements, agonized expressions of the faces, shock and horrify; that was what Grünewald wanted to do. And that is why Grüne-

wald has had an important influence on modern German Expressionists.

DIJON (*Burgundy, Eastern France*)

Chartreuse de Champnol

About one mile from Dijon is the Chartreuse de Champnol, a Carthusian monastery which is famous for its sculptured well by Claus Sluter.

Claus Sluter (died 1406), Burgundian

THE MOSES WELL

Claus Sluter, is one of the very few sculptors of the Middle Ages whose name has come down to us. His figure of Moses is one of six arranged around a pedestal; the ensemble is the most important work of sculpture in the realistic late Gothic style which developed in Flanders in the 14th century and then spread over northern Europe. Every detail of hands and faces are recorded, but the bodies are still lost beneath heavy Gothic drapery folds. If you compare it with earlier sculptured figures, the increase in convincing solidity and in accurate representation of textures, expressions, and movements is apparent. If you compare Sluter's *Moses* with the grandeur and emotional power of Michelangelo's *Moses* in Rome, the figures appear to be only fine portraits of ordinary old men with regal, flowing beards.

Museum of Fine Arts

(*Place de la Sainte-Chapelle; Open daily, except Monday, 9-12, 2-7*) Connections between Burgundy and Flanders were close in the 14th and 15th centuries, and this museum, housed in the Palace of the Dukes of Burgundy, has a fine collection of both Burgundian sculpture and Flemish painting of the last years of the Gothic era. The tomb of Philip the Bold is the work of Claus Sluter.

FONTAINEBLEAU (*37 Miles South of Paris*)

(*Tours daily, 10-2 and 1-4, 5; Supplementary tour to the so-called "petit appartements."*) Fontainebleau was originally a royal hunting lodge. Francis I changed it into a palatial structure, and various kings up to the time of Louis XV made other material additions. Since the original buildings are in different styles, the palace itself

is poorly designed as a whole; yet, the general effect is charming and picturesque.

Some of the rooms are of historical interest, such as the "Grand Appartement de Napoléon," which contains souvenirs of the great conqueror, and is said to be where he signed his abdication in 1814. Of greater artistic interest are the Galerie François I, the Salle de Bal, and the room of the Duchesse d'Étampes, decorated by the Italian painters Rosso, Primaticcio, and their pupils. These men introduced a new kind of decoration to France; its chief features were painted, paneled walls, interspersed with stucco sculpture. They founded the "School of Fontainebleau," a stylish but shallow kind of painting centering around rather stylized and vapid nudes.

GRENOBLE (*Southeastern France, Near Alps*)

Musée de Peinture et Sculpture

(*Open daily, except Tuesday, 10-12, 2-5*) The museum has the finest collection of modern French paintings in France except for the Musée de l'Art Moderne in Paris. Of particular interest are *The White Interior* by Pierre Bonnard, *The Pink Nude* and *The Red Carpet* by Henri Matisse, *Dolls* and *Still Life* by Pablo Picasso. There are works by the leading French Expressionists, Soutine and Chagall, and by such Abstractionists as Soulages.

There is also a large collection of paintings from earlier periods, the 17th century masters being most fully represented.

LAON (*87 Miles Northeast of Paris*)

Notre-Dame Cathedral (12th & 13th centuries, Gothic)

Laon is the finest French cathedral in early Gothic style. The basic design is Gothic, as can be seen by the west façade with its vertical and horizontal tripartite divisions, its deeply recessed porch, its rose window and two flanking towers, and by the interior with its tripartite nave arcade, high vaults, and pointed arches. Romanesque strength and solidity, however, remain. The simplicity of decoration, the round arches of the façade, and the large amount of stone wall compared to window openings give the cathedral a feeling unlike that of later Gothic structures. Note the square east end. Similar east ends are found only in England; its presence here is explained by the fact that an English bishop held the See at Laon in the 12th century.

LE PUY (*Southwest of Lyons*)**Cathedral of Notre Dame (12th century, Romanesque)**

The cathedral is famous for the six cupolas that roof the nave, for the enormous underground vault over which the church was built, and for the well-proportioned belfry tower.

Note particularly the cloisters and the porch of the right transept. The sculpture shows Moorish influence; indeed, Moorish script is even incorporated into the design, making it seem quite likely that the decoration was copied from illuminated manuscripts.

The impressiveness of the cathedral stems partly from its location on a hill; the great staircase leading to it has 102 steps.

If you can manage this and still have the strength, go to the nearby village of Aiguilhe. There you will have to climb no less than 265 steps to reach the little 11th century Church of Saint-Michel d'Aiguilhe, but it is worth it, for your exhaustion will serve to increase your admiration for this daring, almost insane project of 11th century masons. How they carried stones and implements up the steep side of this volcanic rock, we shall never know. But why they did we can guess from having seen other 11th and 12th century projects. A fierce faith and a fanatical determination to express this faith through building churches everywhere and anywhere gave men the strength to do what was apparently impossible.

LYONS**Musée des Beaux-Arts**

(*Place des Terreaux; Open daily, except Monday morning, 9-12, 2-5*)

This museum is one of the finest in France. Of particular interest in its large and varied collection are an archaic Greek *kore* (dressed maiden) of the 6th century B.C.; a wooden Madonna from the Romanesque period; early Christian and medieval *objets d'art*; *Christ Stripped by the Soldiers* by El Greco; *The Odalisque* by Delacroix; and *Nave Nave Mahana* by Gauguin.

MOISSAC (*Southwestern France*)**Church of St. Pierre (predominantly 12th century, Romanesque)**

The church of Moissac stands on what was the major pilgrimage route of the Middle Ages; men exposed in their travels to four diverse art styles, men with the spirit and daring to combine these freely, carved the relief sculpture over the main entrance and the capitals in the cloister. The sculpture of the tympanum (the semi-

circular space above the doors of the main portals), the trumeau (the pier between the doors), and the sides of the door show the direct influence of all four styles. The figure of Christ on the tympanum, a symbolic telling of the Second Coming of Christ, is Byzantine. Northern European interest in drama and emotion is expressed by having the twenty-four elders and the four animals (symbolic representations of the four evangelists) twist to look at Christ instead of staring straight ahead as they do in Eastern art. Barbaric, pre-Christian art is the inspiration for the design of three pairs of lions on the trumeau. The figures of St. Peter and Isaiah at the sides of the entrance are stone copies of drawings found in monastic illuminated manuscripts. The modeled forms of the elders indicate that Roman figures in the round had been studied carefully. And, finally, even the Moors provided artistic inspiration. The shape of the main entrance door and the flat geometric patterns of some of the capitals in the cloister are almost exact copies of Moorish designs found in Spain.

It is possible to climb to the belfry. On the way up notice the exposed upper surface of the vaults of the nave; actually *seeing* how two intersecting barrel vaults form a groin vault makes the logic and strength of Romanesque and Gothic vaulting clearer than could any amount of written description.

MONTIGNAC (*Near Périgueux, Southwestern France*)

***Lascaux Caves (20,000 B.C.? prehistoric art)**

(A limited number of visitors is allowed to enter the caves daily, as air and humidity are injurious to the paintings; phone to make a reservation when you are in the area) In 1940 the caves were discovered by a group of boys who followed their dog into them. Since then Lascaux has become a major sight in France. When you enter the cave you have the eerie sensation of communicating with men who lived 20,000 years ago.

In some ways the paintings resemble the work of children. There is no interest in size relationships and no attempt to organize the figures into a unified composition. Figures are distorted if necessary to fit a particular space or to conform to the bulges or hollows in the rock. In the single portrayal of a man, the stiffness of children's art is felt most strongly.

But the drawings of animals are not childlike in their mastery of form and movement. A long tradition must have preceded this sophisticated handling of line, texture, and color. Many of the con-

tours are drawn with a vigorous line of varied thickness similar to that found in Oriental art. The soft texture of fur was duplicated by blowing dry pigment through a tube.

You will find that these paintings raise many questions in your mind about the purpose art served in primitive times. Why, you will wonder, was there such realism in the animal figures, so little in the portrayal of the single human? Why did artists paint one animal on top of another? The answer to the last question, at least, is probably that prehistoric men, like Indians creating sand paintings, were interested only in the actual act of drawing, not in the finished product.

MONT-ST. MICHEL (*Normandy, Northwestern France*)

***Monastery of Mont-St. Michel (Romanesque and Gothic)**

(*Open 9-11:30, 1-4; Guided tours: 1 hour in English, a 2-hour tour in French, called a "visite conférence."*) Mont-St. Michel is a steep little granite island, 250 feet high. It lies about a mile and a half from the coast of France, just north of the border between Normandy and Brittany. It used to be entirely surrounded by water but now is connected to the shore by a causeway. As early as the 8th century it was a place of pilgrimage for the devout, and not long thereafter church buildings were erected. By the 10th century a monastery was established there and the monks conceived—and carried out—the fantastic notion of building a church on top of the bare, pointed rock. Despite the extraordinary difficulty of the plan (parts of the building collapsed during the years of construction), the abbey was finished in 1135. Minor buildings were added later, and then in the 13th century King Philip-Augustus and his successors subsidized the erection of a huge building on the north side of the rock to provide living and refectory quarters first for the monks and later for the knights who garrisoned the Mount. This structure was so beautiful and built on so impossible a site that it was—and is—called simply La Merveille, the Marvel.

You are not permitted to go through the monastery alone. Since you must go on a guided tour, we recommend the longer of the two, even if your knowledge of the language is limited, because on this tour the group will be smaller, the tour more leisurely, and you will see much more of the Abbey. Purchase a guidebook; it describes all the buildings on the itinerary. You will find that two hours are too short a time to grasp the beauty and the grandeur of this creation of men who had the faith (almost madness) to achieve the impossible.

To see the buildings, you walk up the town's one street; the steep path, lined with 15th and 16th century houses and innumerable shops selling souvenirs, takes you to the entrance.

THE CHURCH: The Church is a mixture of Romanesque (southern part of nave and transepts) and late Flamboyant Gothic (the choir). The crossing of nave and transepts is directly above the highest point of the great rock.

THE MARVEL: Two of the rooms of the Marvel are worth special attention—the Guests' Hall and the Knights' Hall, with magnificent fireplaces and boldly exhibited structural elements. The piers are simple but well-proportioned, the ribs bring out the curve of the vaults, and all give the visitor a clear idea of the power and vitality of Norman architecture.

The trip down should be made for variety's sake on the steps that run along the ramparts edging the sea. The views are spectacular, and one's respect for the daring and industry of the builders is heightened by the sight of these sheer walls rising hundreds of feet above the water.

NÎMES (*Provence, Southern France*)

Nîmes is the site of several Roman monuments. The visitor who is interested should buy a combination ticket (available at any one of the principal monuments). Most important are the Arena, the best preserved of any in France; the ruins of the Temple of Diana; and the Maison Carrée.

***Maison Carrée (1st century B.C., Roman)**

Roman temple architecture combined Greek ideas with such Etruscan features as the raised platform on which the temple stands, and the sharp pitch of the roof. The wall of the *cella* (shrine) comes out to the plane of the columns, and engaged columns, which have no structural purpose, are used to unify the design. No Roman temple in Italy is in such perfect condition.

Thomas Jefferson was so impressed by this structure that he made a quite accurate copy of it when he designed the Virginia State Capitol at Richmond.

***Pont-du-Gard (1st century B.C., Roman)**

Situated twenty-three kilometres from Nîmes, this was not a bridge but part of a Roman aqueduct carrying water across the River Gard

to Nîmes. (The traffic bridge paralleling the lowest level of the great aqueduct was built in modern times.) The Pont-du-Gard is a handsome example of the Romans' skill in engineering. The first level of the structure has six arches; the second has eleven; and the upper, supporting the stone channel intended to carry the water, has thirty-five. The topmost level is about 1,000 feet long and is 160 feet above the water. If you look closely at this symmetrical structure you will see that although the arches in each row seem to be the same size, they are actually varied in order to support better the weight resting on them. The Romans were not only ingenious enough to erect this large, complex structure of heavy stone blocks without using mortar, but were even able to conceal the fact that the arches were necessarily of different dimensions.

ORANGE (*Provence, Southern France*)

Theatre (Roman)

The Romans built this huge theatre in the 1st century A.D. The tremendous façade, 120 feet high and over 300 feet wide, with a statue of Augustus Caesar in its center, is impressive; so is the seating capacity, which was upwards of 7,000. Performances and concerts are given in the summer in this best preserved of all Roman theatres.

Triumphal Arch (Roman)

This is also a well-preserved monument, standing just a little north of the city. It dates from the time of Christ and is decorated with battle scenes. Its clumsiness makes one suspect that it was the work of an inferior provincial artist.

PARIS

Paris has undisputed claim to the title of world art capital. It achieved this place in the 12th and 13th centuries, when France was the most prosperous and cultured country in Europe, and Paris her most important city. The center of Western culture did shift to Italy in the 14th to 16th centuries, but Paris again—from the time of Louis XIV (1638-1715) to the beginning of World War II—was the vortex of the world of art. During the 19th century in particular, students converged there to work under noted teachers and to view and copy the innumerable masterpieces in the Louvre, the largest

art museum in the world, and in the twenty or more other great public art collections that were to be seen in the city.

Paris, in the 19th century was, of course, much more than just an attractive place to study. Here it was that the Impressionists and their progenitors, who broke with the past and initiated the modern art movement, developed their theories and painted their pictures. Even those like Cézanne, Van Gogh, and Gauguin, who worked elsewhere, showed their canvases at Paris galleries and exhibitions. Often enough, the critics and public jeered at what they termed the daubs of madmen. Nevertheless, Paris provided these pioneers with a place where their pictures could be shown. There was even, for example, a Salon des Refusés for display of the pictures which the established galleries would not admit.

MUSEUMS

*MUSÉE NATIONAL D'ART MODERNE

(Avenue du Président Wilson; Métro: Iéna; Open daily, except Tuesday, 10-5) This museum possesses an enormous collection of 20th century painting and sculpture. Each of the leading modern French painters is represented by many canvases—ten or more pictures each by Picasso, Braque, Matisse, Vlaminck, Vuillard, and Bonnard, and several each by Rouault, Derain, Friesz, Utrillo, Dufy, Léger, Delaunay, Chagall, Modigliani, Pascin, Gris, and de la Fresnaye. Literally hundreds of less well-known artists are represented in comprehensive fashion. There is sculpture by Maillol (who is particularly well represented), Despiau, Brancusi, Lipchitz, and Arp, as well as by artists better known as painters: Matisse, Braque, Bonnard, and Modigliani, for example. But the building is not large enough to exhibit all of this immense collection; therefore only part of it can be shown at one time, and often even this is displayed in somewhat crowded fashion. A further complication is the fact that the museum is additionally used for large special exhibitions.

Thus it is possible that when you visit France's leading museum of modern art, a large proportion of its regular collection may be temporarily in storage. Fortunately, the present inadequacies of the building will be largely remedied when reconstruction work is completed in 1960. We hope that most of the pictures discussed below

will be on display when the reader visits the museum. They are the ones we like most.

Bonnard, Pierre (1867-1947)

COIN DE TABLE

The technique of building up a picture from dabs of pure pigment colors—with familiar, intimate scenes of French middle-class life as subject matter—is used here, just as it is in the works of the Impressionist painters. But this painting (1930) could never be confused with a 19th century work. The colors are more intense, the color combinations more audacious, and far greater liberties have been taken with the appearance of things. The distortion of forms, the asymmetric composition, the combination of harsh and pastel colors, the flatly painted and dappled areas all mark it as a 20th century work.

Bonnard was a member of a group of artists who called themselves the "Nabis." Their approach to art was philosophical: their aim was to make a picture express profound abstract concepts. The table, the bowls, and the fruit are not interesting in themselves. But as Bonnard painted them, they convey his sense of the inner vitality and vibrant energy that is the essence of all nature, even of inanimate objects.

Brancusi, Constantin (1876-1957)

LE PHOGUE (THE SEAL)

Without any attempt at realism, Brancusi has given a block of marble certain fundamental attributes of a seal—grace despite bulk, sleek surface, mottled color. His carving (1943) is an abstract form, beautiful from every angle, and pleasing to the tactile sense. Brancusi makes you "feel" the cold, smooth, rounded marble with your imagination.

Braque, Georges (1882-)

INTÉRIEUR

Two tables, two vases, a glass, a paper, a window, a mirror—all of them familiar and ordinarily uninteresting objects—have here been used as subject matter for a painting that is probably most adequately described as a visual symphony. A musician organizes individual sounds that separately have little interest; so does Braque organize shapes and colors derived from prosaic objects. A symphony has a form that serves as a framework for the music; in this painting the framework is the rectangle of the canvas, repeated vertically

and horizontally within the painting by strong lines that are parallel to the edges. As in music, unity is achieved by repetition, and excitement by variation. Note Braque's repetition of colors and shapes, and his subtle variations in intensity and gradation of color, of rigid and freely-curved forms, of solid areas and textured surfaces. Braque is essentially a classic artist, despite his use of a modern idiom that ignores photographic naturalism. Every part of the picture is essential to the balance of the whole, and no single part could be altered without destroying its perfect order.

Maillol, Aristide (1861-1943)

LE MONT (THE MOUNTAIN)

This larger-than-life, terra cotta figure of a woman is in the courtyard of the museum. Maillol has created a monumental statue by simplification of form, compactness of mass, and unity of the figure and base. Heavy as the figure is, it conveys a sense of potential movement, action achieved by the tilt of the head and the angles of the arms and legs. Although the figure is realistic, it represents a major step in modern sculpture. With it Maillol shows that he is more interested in the nature of his material and in abstract concepts of balance and order than he is in copying nature. He rejected Rodin's style, which sought to catch in stone and bronze the accidental, changing aspects of life, replacing it with a style that was classic in its search for the statuesque and idealized form.

Matisse, Henri (1869-1954)

FIGURE DÉCORATIVE SUR FOND ORNÉMENTAL

The painting (1927) has a richness of color and a liveliness and variety of surface design that bring to mind the art of the Near East—in particular, perhaps, Persian rugs and miniatures.

Yet it remains within the tradition of Western painting. The nude as subject matter can be traced back to Greek sculpture by way of the Renaissance. The free brush work is the heritage of Venetian painters and later artists who went even further in letting each individual rapid brush stroke remain exposed just as applied. Matisse's concern for making the figure look solid (and the space three-dimensional) is also in the main tradition of Western painting.

In this picture, shading is used to make the figure appear solid; but in later pictures Matisse finally arrived at the goal he set for himself—creating the illusion of three dimensions by line and flat color areas alone, thus combining the surface splendor of Eastern art with the form and space concepts of the West.

Picasso, Pablo (1881-)

MUSE

The distortions, the harsh contrasting colors, and the complex composition have a shocking effect on eye and mind. This one picture (1935) provides more new visual experiences than can be found in the entire production of most other painters. The juxtaposition of pastel and intense colors; the smashing contrast of angular, grotesque shapes (like the feet) with flowing, graceful ones (like the outline of the sleeping woman); the combination of recognizable forms and almost completely abstract ones; the coupling of flat color areas and vibrant, many-colored ones—all these factors contribute to the excitement inspired by the picture. One can like it or dislike it, but one cannot remain indifferent.

Picasso has always been interested in the nature of the creative act, and here, as in many of his pictures, he has represented it symbolically. The two figures may well stand for two aspects of artistic production: the brightly colored face, the erect posture, and the harsh distorted forms of the woman who is drawing convey a sense of the act of creation. The sleeping form in blues and purples conveys a sense of the contemplation and reflection necessary before creation can be undertaken.

Picasso has painted in many styles, and even the large collection here is inadequate as a record of his lifetime of invention in all fields of the visual arts.

Rouault, Georges (1871-1958)

LE MIROIR (THE MIRROR)

There is a crude power in Rouault's line that is reminiscent of Romanesque sculpture. There is nothing pretty or charming about the nude woman, and nothing pretty or charming about the way she is painted. In this early work (1906), Rouault's debt to Toulouse-Lautrec is clear, but the quality that distinguishes Rouault's mature style is already evident. Even in a painting of a prostitute, his mystic and religious attitude toward life is conveyed. In later works, by building up layer upon layer of paint, and by outlining simple forms in heavy black lines, Rouault achieved a painting style that by its luminosity, its stylization, and its simple grandeur, reminds one of the stained glass windows of the great French cathedrals.

Vuillard, Edouard (1868-1940)**AU LIT (IN BED)**

By understatement this small painting achieves grandeur. A woman sleeping under sheets does not seem a likely subject for an exciting picture, but Vuillard shows us that great beauty can be found in the most ordinary scene. With a few small shadows the forms are made to appear solid; with a few incisive lines the figure, bed, and sheets are represented. The T-shaped headboard over the woman's face has a clear compositional purpose: it serves to balance the small head on the right with the monumental, mountainlike form of the raised knees covered by sheets on the left.

What is even more remarkable than the technical mastery displayed here is the emotional impact of this simple-seeming picture. Somehow, perhaps because of its very simplicity and nearly complete absence of color, a powerful and poignant feeling of loneliness and desolation is conveyed to the onlooker.

MUSÉE CERNUSCHI

(7 Ave. Velazquez; Métro: Monceau; Open daily, except Tuesday, 10-12, 2-5) Chinese and Japanese art.

MUSÉE DE CLUNY

(24 rue du Sommerard; Métro: Cluny; Open daily, except Tuesday, 10-12, 2-5) The museum is in the Hôtel de Cluny, built in the 14th century as a Paris residence for the Bishop of Cluny. One of the few remaining examples of Flamboyant (French late Gothic) secular architecture, it shows features of this style at its best—particularly in the carved doorways and windows, the polychromed ceilings, and in the design of the chapel. It is interesting that this last Gothic style in France resembles rococo art, which was the last Renaissance style; both are charming, lighthearted in spirit, and both use an intricate, free-flowing curve as the dominant motif in design. The ogee curve is a signature of the Flamboyant period.

The museum, now being enlarged, has a rich and varied collection of secular and religious arts and crafts of the Middle Ages, including fine examples of medieval cabinetry, bronze, silver, gold and iron work, enamels, ivory carvings, stained glass, and tapestry. Don't miss the fragments of stained glass from Ste. Chapelle, and the unicorn tapestry called "La Dame à la Licorne."

In the gardens are ruins of Roman baths, dating from the 3rd century B.C., when Paris was an important colonial city of the Roman Empire.

MUSÉE COGNACQ-JAY

(25 *Blvd. des Capucines*; *Métro: Opéra*; *Open daily, except Tuesday, 10-12, 2-5*) 18th century painting and sculpture.

MUSÉE GUIMET

(6 *Pl. d'Iéna*; *Métro: Iéna*; *Open daily, except Tuesday, 10-5*) Asiatic art.

MUSÉE JACQUEMART-ANDRÉ

(158 *Boulevard Haussmann*; *Métro: Miromesnil*; *Open daily, except Friday, 1-4*) Edouart André and his wife, Nellie Jacquemart, devoted their married life to collecting works that are an expression of superb personal taste in art. The paintings and sculpture they acquired are well presented in the lavish yet gracious residence they willed to France. Two styles particularly delighted these late 19th century collectors: Italian art of the 15th century, now displayed in a Renaissance setting, and 18th century French painting, shown in rooms decorated with furniture, tapestries, and trinkets of the period. Be sure to see the paintings by Uccello, Mantegna, Carpaccio, Boucher, Fragonard, Rembrandt (particularly his *Supper at Cana*), and don't miss the ceiling painting by Tiepolo in the dining room.

*MUSÉE DE JEU DE PAUME

(*Tuileries Gardens*; *Métro: Concorde*; *Open daily, except Tuesday, 10-12:45, 2-5*) After years of being moved about and shown in inadequate quarters, the Louvre's collection of Impressionist and Post-Impressionist paintings has been given a new and permanent home. The renovated Jeu de Paume is small but beautifully designed, ideally suited to displaying the world's finest collection of late 19th century French painting.

Here one finds examples of works by the men who revolutionized Western art. Some of the most important are discussed below. Their names are familiar: Manet, Monet, Toulouse-Lautrec, Renoir, Degas, Seurat, Cézanne, Van Gogh, and Gauguin, to mention only the best known. Though these painters were neglected or jeered at

during their lives, their pictures are now far more popular than any others, and are on display in many European cities and in every major museum in the United States. But nowhere else is there so complete and so magnificent a collection.

Cézanne, Paul (1839-1906)

L'ESTAQUE

(*2nd floor, left of staircase*) Cézanne looked at the bay at L'Estaque; he wanted to paint the light bright colors as he saw them, depicting the great distance between the near shore and the hills far across the bay, and at the same time creating a picture with the ordered and grand spatial composition of Poussin and the Italian Renaissance masters. He wanted to achieve the illusion of space without doing what previous painters had done—either blurring and toning down the colors of distant objects (aerial perspective), or using lines that converge at the horizon (linear perspective, tending to make distant forms small and unimportant). Cézanne succeeded. He created a feeling of depth with deep violet blue (a cool color that recedes) in the background; with a spotting of oranges (a warm color that comes forward) in the foreground; and with many small overlapping planes and diagonal brush strokes that lead the eye in slow stages from the foreground back toward the mountains. Sharply outlined hills, the “cubistic” treatment of the planes of these hills, and bright spots of color on the distant shore contribute to the liveliness of the picture as a two-dimensional pattern of colors. The far-off hills appear as solid, large, and distant in the picture as they do in actual experience.

In *The Card Players* in this room one can see how Cézanne used the same devices to build up monumental figures without sacrificing Impressionist freshness of color or spontaneity of brush work.

Degas, Edgar (1834-1917)

MUSICIANS IN THE ORCHESTRA

(*2nd Salle Camondo*) The orchestra is painted as if seen from below and the sides; the dancers' heads are cut off entirely. This then-new and unusual view gives the picture an intimacy and freshness that conventionally viewed scenes would lack. It was by studying Japanese prints and photographs taken with the newly discovered camera that Degas got the idea for his “angle shots.” The technique he used was completely his own, and combined the fresh color and free brush work of the Impressionists with the sure line of Ingres, whom he greatly admired.

Though other paintings of ballet girls by Degas are not as daringly composed as this one, all have the same contrast of strong line and feathery areas, all have the sense of vigorous movement kept under complete control, and all have the same delicate, almost pastel-like color that so perfectly expresses the spirit of the ballet.

Gauguin, Paul (1848-1903)

LE CHEVAL BLANC

(*Salle Gauguin, 2nd floor*) Gauguin painted this picture in Tahiti, where he went to escape from civilization and to develop a consciously primitive art style. He flattened out his forms to emphasize color patterns, and changed "natural" color to obtain gay and exotic effects. His conception of painting revolved around color—not the colors of nature, but the colors of pigments. He himself said, "Everything must be sacrificed to color."

With Cézanne and Van Gogh, Gauguin was one of the great Post-Impressionists who form the link between 19th century Impressionism and the many diverse movements of the 20th century. In particular he influenced the German group known as the *Brücke*, and the *Fauves* of Paris.

Manet, Eduard (1832-1883)

DÉJEUNER SUR L'HERBE (THE PICNIC)

(*Salle Moreau-Velaton*) Critics shrieked with horror when Manet first exhibited this picture, although it is similar in theme to Giorgione's greatly admired *Concert Champêtre* in the Louvre. Apparently the realistic painting of Parisian men and women, combined with nudity, was genuinely distressing. While most were shocked, a few young painters were thrilled, for they saw colors being used in ways never dared before. Shadows, instead of being greyed tones, became areas of rich color themselves. Intense color was applied in flat areas, one color being put directly beside the other, not blended with it. Line was no longer the means for defining form: *color* was. Manet went even further than Courbet and Goya in painting things not as they are but as they look. This, indeed, was the major object of Impressionism, of which Manet was one of the founders.

Monet, Claude (1840-1926)

ROUEN CATHEDRAL

(*Salle Monet*) Five paintings of Rouen Cathedral are here—in bright sunshine, in early morning light, in grey mists. Monet was deter-

mined to paint things as the eye sees them in a single glance. He wanted to eliminate all dependence on what one knows, what one remembers, and what other artists had done. He saw no lines, so he painted none; color and light alone defined the forms.

In the Orangerie Museum in Paris are his famous *Waterlilies* (*Nymphéas*), examples of his most daring work.

Renoir, August (1841-1919)

LE MOULIN DE LA GALETTE

(*Salle Caillebotte*) Few pictures are as gay and lighthearted as this one, so full of dash, movement, and spontaneity. Renoir's love of life and painting shows through clearly. He himself said, "It is not enough for a painter to be a clever craftsman; he must love to 'caress' his canvas, too." The color is put on in short, splashy strokes, in the so-called "broken-color" technique developed by the Impressionists. The subject, a group of middle-class people, was typical of the Impressionists; in their desire to paint life as it is, they replaced religious, mythological, and aristocratic subject matter with pictures of familiar scenes or things.

Rousseau, Henry ("Le Douanier") (1844-1910)

THE SNAKE CHARMER

(*Salle Gauguin*) This picture has both childlike and dreamlike qualities; Rousseau was completely self-taught, and he was picturing a tropical landscape he had imagined but never seen. His primitivism has had great appeal for (and great influence on) many 20th century artists, who paint in a somewhat self-consciously naive manner. It may be that this is a sort of escape from a too-difficult present into a happy, if imaginary, childhood.

Seurat, Georges (1859-1891)

THE CIRCUS

(*Salle Gauguin*) The first thing you notice is that the color in this picture is not applied in strokes, but in tiny spots or "points" of pure color that are blended by the eye of the spectator when he stands at a distance. Seurat, like Cézanne, sought to combine Impressionist color with classic composition and solidity, but he had a completely different approach. He devised a unique technique called "Pointillism," developed after study of the theory of optics that had then just been put forward by scientists. This method of painting was tediously slow, and Seurat died young; thus he com-

pleted only about a half dozen full-scale major oils, of which *The Circus* is one.

If you study the painting you will see how carefully Seurat has balanced vertical, horizontal, and curved lines; how subtly he has organized the figures to lead the eye in one unified circular movement from foreground to background; how color modifications define the forms and the three-dimensional space. Because of his interest in these formal relationships in composing a picture, Seurat is rightly called a classicist.

Toulouse-Lautrec, Henri (1864-1901)

CHA-U-KAO, THE FEMALE CLOWN

(*2nd Salle Camondo*) This painting is typical of the style of Toulouse-Lautrec. With a few sharply-defined color areas, and simple yet surprising composition, he has caught the feel of a circus performer relaxing after her act. The relationships of colors, lines, and forms seem absolutely perfect, yet Toulouse-Lautrec's work leaves the impression that he effortlessly dashed off his pictures. The technique, subject matter, and "snapshot" view show the influence of Degas. (The Lautrec Museum at Albi, in Southern France, where he was born, contains the largest single collection of Toulouse-Lautrec's work.)

Van Gogh, Vincent (1853-1890)

VINCENT'S ROOM AT ARLES

(*Salle Gauguin*) Van Gogh painted this picture from memory while he was in an asylum. It was while living in this room that he fully developed his original style; it was here that he had lived with Gauguin, and here that he suffered a nervous breakdown. His memories, however, must have been predominantly pleasant, for he painted the little room as a gay and happy spot, deliberately eliminating all shadows. Note how the touch of red changes the whole mood from one of harmony and peace to one of excitement.

Such other pictures at the Jeu de Paume as the *Self-Portrait* (*Salle Gachet*) show us Van Gogh in a more excited and depressed state. The swirling brush strokes and sombre colors are expressive in themselves, no matter what the subject matter. Van Gogh, more than anyone else, has been the inspiration for modern Expressionist painters.

It may be that his expression of self-doubt and anxiety is what has made Van Gogh, who only sold one picture in his lifetime, the most popular painter in today's "Age of Anxiety."

*THE LOUVRE

The Louvre is the largest and most inclusive of all art museums, and the only one presenting every important style in European art to the 19th century. It has works by almost every great "name," and also possesses large collections of Oriental and antique art. It is divided into six departments: Greek and Roman antiquities; Oriental antiquities; Egyptian antiquities; sculpture from the Middle Ages through the 18th century; paintings and drawings; and objets d'art.

The very bulk of the Louvre collection constitutes one of the major obstacles to the enjoyment of visits to it. The other and more serious problem is the fact that it is a "must" for all visitors; thus, particularly during the summer months, the entrance lobby and best-known rooms are so crowded that it is difficult to see the pictures and sculpture. Both problems can be overcome; in the course of one or two planned visits—discussed below—the most important works can be seen. Additional visits, obviously, are necessary to see and become familiar with more than this fraction of the collection. We advise against trying to cover even the list below in one visit; to do so is too hard on the eyes, the feet, and the mind.

To avoid crowds, go early. Try to be there when the museum opens; then leave early. If possible, don't go on Sunday; this is when the throngs are greatest, for there is no admission charge.

The Louvre is closed on Tuesdays; it is otherwise open daily from 10 a.m. to 5 p.m. Occasionally, certain rooms are closed for two or three days a week—for example, the small "cabinets" at the end of the Grande Galerie, and several rooms on the top floor containing 18th century paintings. You will have to check at the Louvre about the days these galleries are open.

The room locations of the works discussed in this section follow:

LOWER FLOOR: *Dept. of Greek and Roman Antiquities*, Crouching Venus, Hera of Samos, Parthenon Frieze, Venus de Milo; *Dept. of Sculpture*, Michelangelo. **FIRST (OR MAIN) FLOOR:** Victory of Samothrace; *Salle Percier*, Botticelli; *Salle de Sept Mètres*, Fra Angelico, Mantegna; *Grande Galerie*, Uccello, Giorgione, Raphael, Leonardo, Caravaggio, Lorrain, Poussin, Rigaud; *Salle des États* Titian, Veronese; *Salle Van Dyck*, Rubens; *Cabinets, River side*, Avignon Pietà, Fouquet, van Eyck; *Cabinets, Garden side*, Clouet, Dürer, Holbein, Rembrandt, Vermeer; *Salle Hollandaise*, Rembrandt; *Salle des Im-*

pressionistes, Corot, Daumier, Millet; *Salle Mollien*, Courbet, Delacroix; *Galerie Médicis*, Rubens; *Salle Daru*, David; and *Salle Denon and Bestegui Collection*, Ingres. SECOND FLOOR: *Salles de la Colonnade*, Boucher, Chardin, Watteau.

THE LOUVRE AT NIGHT: On each Friday night a different wing of the Museum is illuminated, and can be visited under favorable conditions, since it is not likely to be overcrowded on these occasions. The English-language pamphlet, *Paris Weekly Information* (available at all hotels), tells which area is open when. Look particularly for the *Victory of Samothrace*, which is spectacular with the lights playing on it.

SUGGESTED FIRST TOUR OF THE LOUVRE: You enter at the *Porte Denon*, where you buy your ticket. Then (with your back to the entrance), walk to the left until you see *Victory of Samothrace* at the top of a flight of stairs. Passing to the left of it, walk straight ahead, go through the round room with the *Sphinx*, and you will be in the section of the Louvre devoted to Greek and Roman art where *Hera of Samos*, the Parthenon frieze, *Crouching Venus*, and *Venus de Milo* are displayed. After seeing the Venus, look out the window: to your extreme left is the exterior wall of the *Salle des Caryatids*. This small section of the Louvre is the oldest remaining part of the building, dating from the time of Francis I. It is a fine example of the architecture and sculpture of the early French Renaissance.

Return to the stairway leading to the *Victory of Samothrace* and ascend to the main floor. Face the *Victory*; you will see two long narrow rooms leading from the landing to your right. In the one nearest the *Victory* there are frescoes by Botticelli. In the one on the farther side of the landing are pictures by early Italian painters. At the opposite end of this room you enter the *Grande Galerie*. Almost every painting in the *Galerie* is a masterpiece.

Fifteenth and 16th century Italian painting is arranged with works of the Florentine school on the left (or river) side, Venetian on the right, as far as the *Mona Lisa*, which is in the center of the hall. Be sure to enter the large room (*Salle des États*) which opens into the *Galerie* on the right. It contains major works by Titian, Tintoretto, and Veronese. Return to the *Galerie* and continue past the *Mona Lisa* to the 17th century paintings of France and Spain. At the end of the *Grande Galerie* is a large room (*Salle van Dyck*) and beyond it the *Galerie Médicis*, both containing paintings by Rubens.

On either side of the Galerie Médicis are the little "cabinets" containing some of the choicest paintings in the Louvre. On the left or river side are Flemish and French primitives; on the right, small Renaissance paintings from Germany, Holland, and France. Beyond is the Salle Hollandaise, a large gallery containing paintings by Rembrandt and Hals; and past that gallery is another with works by Corot, Millet, and Daumier the Salle des Impressionistes.

It is hard to say how long the tour will take, but you will certainly be tired at the end of it.

SECOND TOUR: Your second trip cannot be detailed, but should certainly take you to some of the rooms and works listed below. The sculpture wing contains Michelangelo's *Slaves*, as well as important works of all periods. French 19th century painting is grouped together in three rooms parallel to the Grande Galerie called the Salles Daru, Denon, and Mollien. Eighteenth century painting is on the second floor and can be reached from the end of the Egyptian wing. A return to look again at the works that made the deepest impression on you during your first visit may well turn out to be the most worthwhile part of your second trip.

On the pages that follow we list and discuss a small selection of the Louvre's greatest masterpieces.

Angelico, Fra (1387-1455) Florentine

THE CORONATION OF THE VIRGIN

(*Salle de Sept Mètres*) Fra Angelico learned from his fellow artists in Florence how to model a figure and how to create the illusion of depth, but he had little interest in the scientific research that fascinated his contemporaries. He belonged in spirit to the Middle Ages. He was a monk of the Dominican order, and painted to serve his monastery and God. Glowing color (particularly the tones of blue), the abundance of gold leaf, and the straightforward symmetrical arrangement of the figures contribute to this painting's mood of humble but fervent faith. Fra Angelico's simplicity and modesty shine through, and make it more, rather than less, beautiful.

To see Fra Angelico's work at its best (and most appropriately displayed), it is necessary to visit the monastery of San Marco in Florence.

Botticelli, Sandro (c.1444-1510) Florentine

FRESCOES FROM THE VILLA LEMMI

(*Main floor, room to right of "Victory of Samothrace"*) The frescoes are allegories celebrating the marriage of two Florentine aristocrats,

Giovanna degli Albizzi and Lorenzo Tornabuoni. In one fresco Venus introduces Giovanna to the Three Graces; in the other she leads Lorenzo into the presence of the Liberal Arts. The epic mood is achieved by Botticelli's use of an idealized setting, and by the weightlessness of the figures, the muted colors, the graceful flow of the garments, and the solemn gestures of the figures. It has been said that "If the greatest pictures were painted poems, then Sandro Botticelli's masterpieces would be among the greatest of all time."

Boucher, François (1703-1770) French

DIANA LEAVING THE BATH

(2nd floor, *Salles de la Colonnade*) Boucher painted to please the tastes of the Court of Louis XV in general, and of Mme. Pompadour in particular. His paintings were designed as wall decorations for a rococo boudoir with ornate Louis XV furniture. Boucher combines the erotic appeal of pearly pink flesh, shimmering silks, and flickering foliage with the intellectual appeal of a well-structured, subtly balanced composition. Also in the Louvre are his *Woman with a Muff* and *Déjeuner*.

Caravaggio, Michelangelo Amerighi (1573-1610) Italian

DEATH OF THE VIRGIN

(*Grande Galerie, west of "Mona Lisa"*) While his contemporaries in Rome painted "mannerist" pictures, Caravaggio, a wild, irresponsible Bohemian, went his own way. He used the people he saw on the streets of Rome as models for his illustrations of biblical stories. He used what we think of as "stage lighting" to create theatrical effects. He shocked his patrons with his unspiritual, brutally objective paintings. As Malraux said, he was aiming for "an aggressive realism, passionate—almost Dostoevskian." *Death of the Virgin* was commissioned by the Church of Santa Maria della Scala, but then refused because the clergy considered it irreverent.

Note how Caravaggio conveys the horror of death by having Mary's body lie rigidly horizontal in the diagonally composed painting, by having her bare feet stick out awkwardly from the robe that covers her, and by highlighting one limp, drooping hand. Across from the *Death of the Virgin* is *The Fortune Teller*, painted in Caravaggio's early Giorgionesque style.

Chardin, Jean Batiste Siméon (1699-1779) French

SAYING GRACE

(2nd floor, *Salles de la Colonnade*) Unlike other 18th century French painters who catered to the elegant and frivolous Court, Chardin

lived among craftsmen and tradesmen and painted for them and about them. He continued the tradition of genre painting which had flowered in 17th century Holland. He painted what he saw exactly as he saw it, finding as much beauty in the shape, color, and texture of a dead fish as he might in a charming child. As Clive Bell wrote, "He has taught decent painters, once and for all, not to bother about subject."

Chardin's fame rests primarily on the glow of his colors, particularly the copper tones, and on the strength of his composition. In *Saying Grace* there is triangular organization in both two and three dimensions. Two-dimensionally, the mother's head forms the apex of a triangle. In depth, the three figures are arranged around a table, and the angles of the chairs and the right wall help to clarify the spatial arrangement.

In the same room, see his *Self-Portrait*, *The Housekeeper*, and *The Skate*.

Clouet, Jean (active, 1516-1540) French

***FRANCIS I**

(*Cabinets, Garden Side*) Clouet, who learned from Fouquet, painted a subtle but vivid psychological interpretation of Francis I. The canvas pictures a pompous man who delights in wealth and power and, at the same time, is sophisticated, cultivated, and clever. What we know of Francis I fits the picture. He was a strong ruler of an expanding nation, and an art patron who brought Leonardo and other Italian artists to France. The precise detail in the painting of Francis I's magnificent clothes indicates the continuing influence of Flemish art on France.

Corot, Camille Jean Baptiste (1796-1875) French

VIEW OF CHARTRES

(*Salle des Impressionistes*) Corot's early landscapes, of which *View of Chartres* is representative, anticipated the works of later painters to a large extent. Details are simplified and the cubic shape of the rocks in the foreground is emphasized. (Later, Cézanne made great use of the same effect.) Most notable in Corot is the feeling of seeing a view in the open air on a bright day. In his middle period, Corot turned from this clear-cut technique to painting fuzzy landscapes and sentimental subjects, and he sold them as fast as he could turn them out. In his old age, perhaps influenced by the Impressionists, he returned to his original, effective, simplified style, as in *The Belfry of Douai*.

Courbet, Gustave (1819-1877) French***FUNERAL AT ORNANS**

(*Salle Mollien*) When Courbet showed *Funeral at Ornans*, there were cries of scorn and anger from the critics and public. It was considered an insult to "Art" to devote a large and well-painted canvas to depicting poor peasants attending a funeral. Courbet was, however, accepted as the leader of a new movement, Realism, which was to be the major inspiration for the young Impressionists. For Courbet to be a Realist meant abandonment of the pretentious historical-mythological themes of the classicists, and the sentimental-exotic themes of the Romanticists. He summed up his attitude toward subject matter when he said, "Show me an angel and I will paint one." He looked hard at nature and understood that what he saw was a pattern of different shapes and colors. He ignored what he knew and felt about the physical world, and simply recorded it with unusual sensitivity and a masterful technique.

Also in the Louvre are Courbet's *The Stone Breakers*, *The Artists' Studio*, *The Hunt of the Deer at Plaisirs-Fontaine*, and *Cliff of Étretat*.

Daumier, Honoré (1808-1879) French**THE WASHERWOMAN**

(*Salle des Impressionistes*) Along with his contemporaries, Courbet and Millet, Daumier was one of the first painters to use working-class people as subjects, as in the picture here. But he went far beyond merely rendering a laundress, a peasant, or a street musician with faithful realism. He drew thousands of effective satires of politicians, shyster lawyers, unfaithful husbands, and slovenly wives.

In this picture, the strong contrasts of light and shade show the influence of Rembrandt; the tired pose is indicative of Daumier's understanding and sympathy for human misery.

David, Jacques Louis (1748-1825) French**MME. RÉCAMIER**

(*Salle Daru*) David's passion for antiquity is apparent in the graceful classic pose, simple design, hard and precise outlines, virtual absence of color, and unadorned background of the portrait of Mme. Récamier. He was the leader in the neo-classic movement that swept France after the Revolution. Only when he painted Mme. Récamier's face did David discard his neo-classic principles to become a sensitive and observant realist. Her dress is in the Empire style, a French

adaptation of classic robes, and the furnishings are adaptations of furniture discovered in Pompeii and Herculaneum.

David was the art dictator of both the Revolution and the Napoleonic era, succeeding under the two opposing regimes because he was an opportunist who changed his style according to the predilections of whoever was in power. He took himself most seriously as a reviver of what he deemed were classic principles of art: subject matter of high moral purpose, painted figures that looked like carved marble, and geometrically planned compositions.

Also in the Salle Daru are his academic neo-classic paintings, *The Oath of the Horatii*, *The Rape of the Sabines*, and his realistic *The Coronation of Napoleon I*.

Delacroix, Ferdinand Victor Eugène (1798-1863) French

***LIBERTY LEADING THE PEOPLE**

(*Salle Mollien*) Delacroix was the leader of the Romantic movement. He was interested in drama and emotion, not the linearity, artificiality, and stiffness of neo-classicism. Here he has caught the spirit of the Revolution, and his major device is contrast. The strength and vitality of Liberty contrast with the two dead men in the foreground (all three, ironically, being arranged in a classic triangular composition). He used strong clashing colors, white, black, and the three primaries, red, blue and yellow. The left side of the picture is dark with a few highlights, the right is light, particularly in the distance where Delacroix painted the towers of Notre Dame to fix the setting for his painting. The idealized, symbolic figure of Liberty opposes the realistic representation of the fighters for the Revolution, drawn from a variety of social classes: the soldier, the merchant with his high hat, the street urchin brandishing pistols, and, in the rear, a ragged woman with a huge sabre in her hand.

Also in this room are his *The Massacre at Scio* and *Women of Algiers*.

Dürer, Albrecht (1471-1528) German

***SELF-PORTRAIT**

(*Cabinets, Garden Side*) This self-portrait was the first of a series Dürer painted. With relentless objectivity he drew what he saw in the mirror, making no distinction between the detailed delineation of his serious and intelligent eyes, or his soft, sensuous mouth, and the leaves of the thistle or the folds of his robe. Dürer was an engraver by training and natural bent. His best paintings, and this is one of them, appeared early in his career, when he restricted himself

to line to render his subject. The influence of Italian Renaissance art, which he admired and later tried to emulate, was injurious to his own, typically Germanic genius.

Eyck, Jan van (1380/90-1441) Flemish

THE VIRGIN AND CHANCELLOR ROLIN

(*Cabinets, River side*) Jan van Eyck loved the things of this earth, and his appeal is not to the mind but directly to the senses of sight and touch. With extraordinary skill he was able to recreate in oils the sparkle of jewels, the transparency of glass, the glitter of gold brocade, the cold smoothness of a marble floor, or the soft sheen of hair. He studied nature with a passionate objectivity, and he painted everything with microscopic exactness: the wrinkles of Chancellor Rolin's skin, the printing in the Bible, the peacock in the middle distance, the Flemish towns at least a mile away. There is not a minute section of the painting that would not delight the eye, even if separated from the whole. Yet, great as the individual parts of this picture are, they are not—as is characteristic of van Eyck—drawn together into a unified whole.

Fouquet, Jean (1420-1477/81) French

*CHARLES VIII

(*Cabinets, River side*) Charles was the unhappy weakling placed on the throne of France by Joan of Arc. When you look at the portrait, you will probably think, "Of course, that is exactly what he must have looked like." Fouquet, the first important name in French painting, was a master of portraiture; he made even incidentals like the king's hat, or the curtains, contribute to the incisive quality of the characterization.

Giorgione (1478-1510) Venetian

*CONCERT CHAMPÊTRE (ALSO CALLED "PASTORAL SYMPHONY")

(*Grande Galerie, Garden side, west of "Mona Lisa"*) Few paintings offer as many delights as *Pastoral Symphony*. First, it evokes a lyric mood: sunset light plays upon the forms, and man and nature are in harmony. Second, you view it subjectively, feeling symbolic significance in it, though we do not know exactly what Giorgione's concept was. (Many theories have been suggested. Is it a painting of sacred and profane love? Is it a symbolic representation of the unity of all men with each other and with nature?) Third, the colors, shapes, and rhythms are arranged with consummate artistry.

At first glance the picture looks natural and unplanned, but study

shows it to be a masterpiece of complex asymmetric balance, in which every form is essential to the unity of the composition. Every curve, diagonal, color, and highlight is repeated by a similar motive and balanced by a contrasting one. Thus, in the mysterious and romantic world created by Giorgione, there is unity of both mood and composition.

Holbein, Hans (the Younger) (1497-1543) German

ANNE OF CLEVES

(*Cabinets, Garden Side*) The face of Anne is plain and vacuous. Holbein painted it as he saw it, and then hurried on to a more interesting project—the representation of Anne's gorgeous clothes. Every detail is accurately delineated, the beads and brocades arranged in a rhythmic design. A rich harmony of skillfully graded tones of gold and red is set against a deep green background. It is the beauty of the pattern that raises this portrait of a dull woman to the level of great art.

Holbein's portrait of his good friend Erasmus is in the same room.

Ingres, Jean Dominique (1780-1867) French

***THE GREAT BATHER**

(*Salle Denon*) Ingres inherited the leadership of the neo-classic movement from David. He too preached the gospel of noble subject matter, subordination of color to line, intellectual approach, perfectly balanced composition, and elimination of all indication of brush strokes. Of the many artists who accepted these rules, Ingres is the only one considered great by contemporary standards. His theories are of little interest today, but the perfect balance of his composition, the ivory-like surface texture, and above all the beauty of his drawings are as attractive to us as they were to his contemporaries. He ranks with Raphael, Botticelli, and Matisse for the sensuousness, precision, and grace of his line. Note how he has distorted forms, actually sacrificing his own concept of classic beauty, in order to indulge his delight in continuous but varied and flowing linear rhythms. His interest in and command of draftsmanship (combined with his admiration for the classic style) caused Delacroix, his contemporary, to describe Ingres as "a Chinese or Japanese artist who has strayed into Greece."

In the Salles Daru and Denon are his *La Source*, *Odalisque*, *Turkish Bath*, and *Apotheosis of Homer*; in the Bestegui Collection (go right from the west end of the Grande Galerie) are two portraits, *M. Bertin* and *Mme. Rivière*.

Leonardo da Vinci (1452-1519) Italian***MONA LISA (LA GIOCONDA)**

(*Grande Galerie, center*) It is difficult to look at or write about *Mona Lisa* with a fresh viewpoint; from childhood on all of us have seen reproductions of this famous painting, and have heard it referred to with awe. But to the left of the *Mona Lisa*, a short distance down the Grande Galerie, are two other important paintings by Leonardo, *Virgin of the Rocks* and *Virgin, Child and St. Anne*; by studying the three paintings together it is easier to understand the peculiar beauty and intensity of Leonardo's style. Leonardo seldom finished a picture, for he set himself the almost impossible task of combining opposite effects in one painting. With the curiosity of a scientist and the sensitivity of a poet, he sought to combine the grandeur, clarity, and massiveness of classic art with the strong light and shade, melting contours, and romantic imaginary landscapes expressive of his sense of the mystery of life. In his *Mona Lisa* the figure is statuesque, the three-quarter view of the torso and the turned head emphasizing the massiveness of the form. But Leonardo was intent on combining a feeling for movement and change with the weight and solidity of his forms. It was to accomplish these opposed purposes that he gave *Mona Lisa* her strange and mysterious smile.

Similarly, in *Virgin of the Rocks* the figures convey a sense of movement by their twisted poses and gestures, while the triangular arrangement of the four figures gives the picture a static grandeur. And in *Virgin, Child and St. Anne*, a later painting, the twisting of the bodies becomes even more extreme while the figures are grouped into a tightly fitted, compact, pyramidal mass. Different as the three pictures are, all are experiments by Leonardo in combining movement and statuesque solidity, realism and poetry, classic clarity and mystery, idealized beauty and emotional intensity.

Lorrain, Claude (1600-1682) French**A SEAPORT AT SUNSET**

(*Grande Galerie, Garden side, west of "Mona Lisa"*) Claude Lorrain spent his adult life in Italy, most of it in Rome. One of the first artists to work out-of-doors, he founded the picturesque tradition in French landscape painting, and made hundreds of sketches and probably even some paintings directly from nature. He was the first painter to create the illusion that the light, instead of coming in from the front or side of a picture, actually emanates from within it. In this work, the light appears to come from the farthest distance, where the sun has just sunk behind the horizon. Nothing else con-

cerned him; he arranged boats, men, and buildings into uninspired, conventional compositions, and even hired assistants to paint the figures. But his impressionistic and lyric interpretations of nature had a tremendous influence on landscape architecture in the 18th century and on English art, especially on Turner, the great landscape painter of the 19th century.

Also in the Louvre are his *Landing of Cleopatra at Tarsus* and *The Campo Vaccino in Rome*.

Mantegna, Andrea (1431-1506) North Italian

***CALVARY**

(*Salle des Sept Mètres*) This is a strange and haunting picture. Christ dominates the complex composition. He is part of the scene, and yet quite removed from it. Mantegna achieved this effect by a variety of devices. He placed Christ in the exact center of the picture, alone against the sky, and motionless. But every other figure twists and turns; the mourners swoon and cry out, the thieves writhe, the Roman soldiers relax at a game. The illusion of depth is achieved by the converging lines of the stones of the platform, the three-quarter position of the thieves, and the receding figures. Christ alone is placed facing forward, His body exactly parallel to the picture plane.

Michelangelo (1475-1564) Florentine

***SLAVES**

(*Sculpture Department, lower floor*) These slaves are two of forty-seven marble statues Michelangelo planned for the tomb of Pope Julius II. The plan came to naught; only a few figures were completed. Scholars have arrived at widely different interpretations of the significance of the figures, ranging from the theory that they represented the liberal arts imprisoned upon the death of their great patron, Julius, to the more convincing suggestion that they represented man's soul enslaved by his animal nature. If you have not seen the many great statues by Michelangelo in Florence and Rome, here is an opportunity to observe two examples of the work of the sculptor who achieved the impossible. He created powerful movement without sacrificing the essentially static nature of stone. He distorted the figure to convey the feeling of spiritual struggle without sacrificing an anatomically exact representation of muscle, bone, and flesh. His design has order from every viewpoint, yet the impact of his representation of body tensions is so dynamic that you feel them in your own body.

Sculpture suffers from being massed in a museum, and the sculpture wing of the Louvre is particularly oppressive. There are many fine works here, but only the two *Slaves* successfully rise above their dreary environment to thrill the eye and stimulate the imagination.

Millet, Jean François (1816-1875) French

THE GLEANERS

(*Salle des Impressionistes*) Millet's fame rests on the fact that he, who himself came of peasant stock, was one of the first artists to make large paintings depicting simple people, peasants in particular. (Before his time such people were considered unworthy as subjects for paintings.) By means of simple composition and skillful modeling, Millet gives the figures an air of great strength and dignity.

Poussin, Nicolas (1594-1665) French

*ORPHEUS AND EURYDICE

(*Grande Galerie, Garden side, west of "Mona Lisa"*) The impersonal, calculated perfection and the pretty, artificial coloring of Poussin's painting are not pleasing to 20th century taste; it takes time and effort to appreciate one of his canvases. This is as it should be, for Poussin is a painter who appeals more to the mind than to the senses or emotion. He himself said, "The painter's hand should not produce a single line which has not previously been conceived in the painter's mind." He observed nature and studied the masters, particularly Raphael; then he drew idealizations of remembered forms, arranging them with care, seeking to express the essential quality and underlying order in nature. He created an art based on the classic ideals of grace, proportion, and balance, achieving these purposes by means of strong contrasts of light and color and three-dimensional space composition, methods typical of the 17th century.

Orpheus and Eurydice is a good example of Poussin's best work. While it purports to tell a story, Orpheus and Eurydice are rather inconspicuous. The real subject is the beauty of nature, which the painter calls to attention by directing the eye in slow stages from the foreground to the distant hills and back again. There is a perfect balance of light and shade, of bright and sombre color. Each figure, its pose and color, fits exactly into the total composition. The painting achieves the grandeur and spatial feeling of architecture because all figures and objects are organized into a rigid structure of strongly marked vertical, horizontal, and diagonal lines. "My nature constrains me to seek and to love well-ordered things," he wrote. It was these qualities of order and balance that appealed to later French

artists. Cézanne, the most important modern painter, stated that his aim was to paint Poussin over again, using Impressionist color.

Also in the Grande Galerie note Poussin's *The Shepherds of Arcady*, *The Poet's Inspiration* and *The Triumph of Flora*.

Raphael (1483-1520) Florentine, born in Umbria

LA BELLE JARDINIÈRE

(*Grand Galerie, River side, east of "Mona Lisa"*) In *La Belle Jardinière* Raphael observed all the then-accepted rules and principles for creating a beautiful painting. Every contour is a graceful curve leading the eye around convincingly solid forms. Three figures are arranged into an inverted cone; there is just enough variation of pose to avoid the monotony of perfect symmetry. The Madonna is placid, yet mature and dignified; the babies are charming, yet serious; the colors are harmonious. Every aspect of the picture displays Raphael's unmatched skill. One thing alone is lacking—excitement. Raphael also painted the portrait of Castiglione which hangs across from the *Mona Lisa*. The portrait is a character study of the complex, brilliant, and elegant man who wrote *The Courtier*, a philosophic treatise on the necessary attributes of a Renaissance gentleman.

Rembrandt van Rijn (1606-1669) Dutch

***SUPPER AT EMMAUS**

(*Cabinets, Garden side*) This small painting illustrates the story of the supper at Emmaus as recounted in the Gospel of St. Luke. Two disciples met Jesus after the Resurrection. Not knowing who He was, they invited Him to join them in a simple meal. He accepted. Jesus then "took bread and blessed it, and their eyes were opened, and they knew Him, and He vanished out of their sight." Rembrandt painted the instant when "they knew Him." The disciples draw back in fear and awe as they realize that their guest is Christ, miraculously risen. Rembrandt clearly tells us that this scene could have taken place in the home of any poor man at any time in history; only the grieving Jesus, bathed in supernatural light, is extraordinary.

The mystery of the Resurrection and the sorrow of Jesus are expressed with unforgettable intensity in this tiny painting, most of which is dark and shadowy. It makes almost every other picture in the Louvre seem ostentatious, artificial, and empty of spiritual significance. The strange, glowing light, the mysterious deep shadows, the subdued but rich color harmonies, the simple grandeur of the composition combine to recreate an intense spiritual experience.

In the same room is *The Flayed Ox*, a work of revolutionary importance. With his decision to paint a hanging carcass, Rembrandt aggressively asserted his rejection of subject matter as the fundamental source of meaning and beauty in a picture. He aimed for and achieved monumentality and emotional intensity purely by his organization of form and color, and the vigor of his brush stroke. His approach to art in this work is the approach that has been accepted by contemporary artists.

In the Rembrandt Gallery, also called the Salle Hollandaise, are large Dutch paintings of the 17th century. Don't miss the lively and appealing *Bohemian Girl* by Franz Hals, or the many fine portraits by Rembrandt, particularly the *Self-Portrait*, in which he paints himself wearing a toque and golden chain. Rembrandt painted a great many self-portraits, and this is one of his most memorable.

Rigaud, Hyacinthe (1659-1743) French

LOUIS XIV

(*Grand Galerie, west end*) Here we see the "Sun King," the man who said "L'État, c'est Moi." This is typical 17th century art of the French Academy—devoted to serving the French nobility, showing identification with classicism by introducing a huge Roman column, and showing respect for size, for opulent surface textures, for complex but strongly composed pictures. Rigaud was skillful enough to paint all the trappings of the richest court in Europe without weakening the dominance of the pompous, ostentatious, but stately "Grand Monarque."

Rubens, Peter Paul (1577-1640) Flemish

*LA KERMESE

(*Salle Van Dyck*) *La Kermesse* is a song to the joy and excitement of living. Rubens has caught the animal exuberance of healthy Flemish peasants, dancing, drinking, nursing their babies, carousing in the sun. Not one straight line or hard edge slows the swirling movement. Convincingly solid figures are modeled with a free brush stroke and strong contrasts of vibrant color. There is no symmetry, no center of interest, no spot where the movement comes to rest; even the pots and pans seem about to tip over. But there is order and unity; Rubens organized all the figures into one great oval that moves from the lower left corner into the distant fields at the upper right, and then back to the lower left again. He used other devices to integrate the composition, but did it so subtly that one has a sense of underlying structure without being conscious of how it is

achieved. Only by careful examination do you see that the large dark tree at the center of the picture provides a vertical axis; that a line of dancers below the tree forms a horizontal axis; that dark color and heavy objects in the apparently empty lower right corner balance the crowds of the left, which appear lighter in weight than they are because of the light colors used.

Diagonally across from *La Kermesse* is the delightful portrait, *Helena Fourment and Her Two Children*. The fresh light colors and spontaneous, rapid brushwork make this painting of Rubens' second wife look like the work of a 19th century contemporary of Renoir and Degas.

Both *La Kermesse* and *Helena Fourment* were painted by Rubens in his mature years, when he painted to suit himself. But during most of his career, Rubens managed a great art factory to execute the hundreds of commissions he received from the Catholic hierarchy and from ruling families of every European nation. Rubens sketched the compositions and probably did some of the painting for the series in the Médicis Gallery illustrating the life of Marie de Medici, wife of King Henry IV of France.

Here we see the typical style of Rubens, the Baroque master, the favorite of royalty. The acres of pink flesh, satins and dazzling brocades, and the immensity of the work are impressive at first glance, but soon boring—if not even somewhat repellent. Rubens' grand swirling rhythms, his exuberant brushwork, his monumentality, his sensuous color are all here, but the silly allegorical subject matter, the over-ornate design, and grandiose scale are oppressive. And to make things worse, large areas were obviously painted by second-rate assistants, who had neither the color sense nor dashing brush stroke of Rubens.

Titian (Tiziano Vecelli) (1477-1576) Venetian

***THE ENTOMBMENT**

(*Salle des États*) In *The Entombment*, Titian uses light and color to create an overwhelming mood of tragedy. Light falls not in accordance with nature's laws, but to the demands of balanced composition and dramatic storytelling. It lights up the faces and hands of four mourners, each face a psychological study of a different response to the death of Christ. Scholars believe that the model for Joseph of Arimathea, who holds Jesus' feet, was probably Titian himself. He portrayed himself staring intently into the face of the dead Christ, trying to understand the meaning of His death. The strongest light falls on the limp body of Christ and on the glaringly white shroud.

The head of Christ is in black shadow, made to look even darker by sharply lighted forms surrounding it. With these means Titian conveys a sense of immense and tragic loss.

Do not miss Titian's other great religious painting, *Christ Crowned with Thorns*, in the Salle des États, and *The Man with a Glove*, a portrait in the Grande Galerie near the door to the Salle des États.

Uccello, Paolo (1396/7-1475) Florentine

BATTLE OF SAN ROMANO

(*Grande Galerie, River side, east of "Mona Lisa"*) This panel is the central one of three that were designed as a unit; the others are in the National Gallery in London and the Uffizi in Florence. Uccello thought of himself as a scientist investigating perspective, but what interests and attracts the 20th century onlooker is that Uccello was a great decorator whose intricate and vibrantly colored designs prefigure, strangely enough, certain works of such modern artists as Matisse.

Vermeer, Jan (1632-1675) Dutch

THE LACEMAKER

(*Cabinets, Garden side*) It is a wonderful moment in the life of an art lover when he finds himself standing before a painting by Vermeer. If it does not express great ideas or arouse deep emotion, it nevertheless is sure to refresh the tired eye. Vermeer paints a small picture, depicts an ordinary domestic scene, and by some magic which he shared with no one, sets before us a wonderful world where light has a luminosity, color an intensity, and forms a clarity beyond any in actual experience.

Veronese, Paolo (1528-1588) Venetian

*THE MARRIAGE AT CANA

(*Salle des États*) Veronese has painted a sumptuous feast in 16th century Venice, with life-sized figures on a canvas so huge that if you stand directly in front of it at the right distance, the picture exactly fills your field of vision. Thus you feel as if you are actually present at the festivities. Veronese, a true Venetian, loved Venice and sensual pleasure. He painted men and women who enjoyed the sound of music, the taste of good food and wine, the feel of silks and satins, the sight of light and color. Yet he knew that too much visual stimulation can lead to confusion or boredom; thus in *The*

Marriage at Cana he painted a large, deep expanse of Venetian sky to rest the eye.

You may wonder why a picture of a contemporary banquet is entitled *The Marriage at Cana* until you notice the small figure of Jesus at the head of the table, and realize that in this canvas Veronese has depicted some of the aspects of Christ's first miracle as related in the Gospel of St. John.

Watteau, Antoine (1684-1721) French

***EMBARKATION FOR CYTHERA**

(2nd floor, Salles de la Colonnade, Room II) Watteau, though Flemish by birth, dominated French art in the 18th century. Critics have called him "the posthumous pupil of Rubens." At first glance there seems to be no similarity between Watteau's fragile, pastel dream-world and Rubens' sensual, violent, grandiose compositions: yet if you compare the Rococo *Embarkation for Cythera* with a Baroque painting by Rubens, the similarities of brushwork, spatial organization, and rhythmic movement become clear. Rococo art is Baroque art on a small scale, and in an intimate, feminine mood.

Watteau is also sometimes termed "the Mozart of painting." Both men organized compositions with consummate artistry concealed by a charming, easy approach. Both may appear lighthearted at first, but, on closer acquaintance an underlying melancholy becomes apparent. Watteau and Mozart had the same patrons: 18th century aristocrats of refined taste who were seeking in art an escape from the problems of the outer world, where the new middle class was threatening their power and wealth. To enjoy Watteau, it is necessary to take a hint from the conductors who arrange concert programs. Mozart is placed early on a program, when the ear is still sensitive to quiet and subtle sound relationships; Wagner comes later. Similarly, a visit to the Watteaus and other delicate 18th century paintings should precede a visit to the Grande Galerie where strong color, immense scale, and vigorous movement overwhelm the senses and emotions.

Do not miss *Gilles, The Assembly in a Park*, and *Jupiter and Antiope* in the same room.

Works by Unknown Artists

***AVIGNON PIETÀ (ABOUT 1470) FRENCH**

(Cabinets, River side) Avignon, from the period the Popes resided there in 1305-1378, was an important art center where influences from north and south converged. Flemish influence can be seen in

the photographic objectivity of the portrait of the donor (at right), Italo-Byzantine influence in the simplicity of design, the stylization of the figures, and the gold background. It was the unknown artist's own genius, however, which inspired him to distort and arrange the figures into a great curve repeated and emphasized by the curve of Christ's ashen body. The mood of quiet sadness is broken only by the sharp right angle made by Christ's arm and back. With this one jarring angle in a composition of curved lines, the shock and horror of Christ's death is told.

CROUCHING VENUS (THE VENUS OF VIENNA) (DATE UNKNOWN) HELLENISTIC
(Salle des Caryatids) *The Crouching Venus* is in the center of the oldest room in the Louvre, the Salle des Caryatids, a room designed by high Renaissance artists in the 16th century. Their purpose was to use the forms of Roman art to recreate the grandeur of ancient Rome. Because *The Crouching Venus* has lost her head and arms, it is easy to look at this sculpture as not only the image of a beautiful woman's body, but also as a beautiful, abstract piece of carved marble. From every angle the rounded forms of the torso create a subtle, rhythmic composition.

HERA OF SAMOS (7TH CENTURY B.C.) GREEK

(Lower floor, Greek Antiquities, Salle Archaique) *Hera of Samos* stands in the room devoted to original archaic Greek works, creations that have the unique vitality so often found in the art of men who are struggling to create a new style. The *Hera* was carved by a sculptor determined to breathe life into the purely symbolic, ritualistic idol-figures typical of times before his. The form is essentially that of a tree trunk, first altered to resemble a marble column, then given a human quality by the subtle curves of Hera's breasts and the accurate representation of her toes. The Greek urge for grace is already apparent in the delicate rhythms of the light drapery, contrasted against the large rhythms of the folds of the heavy drapery.

PARTHENON FRIEZE (5TH CENTURY B.C.) GREEK

(Salle du Parthenon, ground floor) This bas-relief is a fragment of a frieze that ran around the exterior wall of the Parthenon, illustrating the celebration of the Panathenaic Festival that took place every four years in Athens. The fragment portrays young girls who have joined the procession to offer a veil to the goddess Athena. The grace and dignity of the figures express the ideal of the Golden

Age of Athens; they have restraint, simplicity, clarity, and a flowing rhythm that avoids monotony by slight yet significant alterations of pose. Larger sections of this frieze can be seen in the Elgin rooms at the British Museum in London, and in Athens.

THE SCRIBE (2650 B.C.) EGYPTIAN

(*Egyptian wing, 1st floor, Room IV*) When an Egyptian sculptor was commissioned to make a representation of a man, he was expected to give it the awe-inspiring majesty and immunity to change that is characteristic of a range of granite mountains. Immutability was achieved by carving in the hardest stone, and by arranging the figure into a simple geometric form with no parts jutting out—for such parts might, in time, break off. *The Scribe* is designed with rigid symmetry into a pyramid with a heavy base. However, because his subject was not an important personage, the artist indulged his interest in individualized portraiture. The lifelike gaze of the eyes, the dilated nostrils, and the delicate folds of flesh at the side of a tightly compressed mouth characterize the man who lived 4,600 years ago.

*VENUS DE MILO (2ND CENTURY B.C.?) HELLENISTIC

(*Greek section, ground floor*) Although she dates from the Hellenistic age, the Venus expresses the spirit of the Golden Age of Greece. She has idealized, classic beauty, calm and dignity. Heavy folds of drapery emphasize the smooth flowing lines of the body. A subtle indication of potential movement is harmonized with perfect balance by the common Greek device of placing all the weight on one leg. Note how the dropped right shoulder is balanced by the raised right hip, how the large curve of the right contour is contrasted with the straight line of the left, how the head faces toward the left side of the figure, the left knee toward the right. If you walk around to the side of the Venus de Milo, the figure is no longer in perfect balance. It is doubtful that the restoration of the original arms could save the situation. More likely, the artist designed this statue to be seen only from the front.

There was tremendous excitement throughout Europe when the Venus was found in 1820, for the continent was then experiencing a classic revival, and this was one of the few ancient marbles that was an original, not a Roman copy of an earlier work.

*VICTORY OF SAMOTHRACE (NIKE) (2ND CENTURY B.C.) HELLENISTIC

(*At head of staircase east of Porte Denon*) The first sight of *Victory of Samothrace*, perched on the huge stone prow of a ship, at the top of

a long and wide staircase, is overwhelmingly exciting. The excitement increases as one observes the figure from many different angles. No matter where one stands there is a dramatic tension created by the balance of opposing forces. From the front, the downward thrust of the powerful figure (with all its weight resting on the straight right leg) and the downward sweep of the heavy drapery is opposed by the upward movement of the wings. At a diagonal the powerful upward and forward thrust of the body is balanced both by the backward thrust of the wings and the backward and downward sweep of imagined wind blowing back the heavy drapery. There are minor oppositions of movement: the flow of the light drapery and the complex, twisted pose of the figure create tensions, each one countered by an opposing tension. By the magic of his genius, the sculptor has made it appear fitting for a heavy stone figure to be flying forward through space.

MUSÉE NISSIM DE CAMONDO

(63 Rue de Monceau; Métro: Villiers; Closed from July 15 to Sept. 15; Otherwise, open Tuesday, Thursday, Saturday, 1-5; Sunday, 10-12:30, 2-5) Small collection of 18th century art.

ORANGERIE

(Place de la Concorde; Métro: Concorde; Daily, except Tuesday, 10-5) Most of the building is used for large special exhibitions, but in two oval rooms, completely covering the walls, are the famous paintings, *Waterlilies* (called *Nymphéas* in French), by Monet. The paint is put on in dabs and thick strokes, and only at a distance are the forms at all distinguishable. This lack of definition in the forms, and the weaving of colors into an abstract pattern, has been a source of inspiration for contemporary Abstract Expressionist painters.

MUSÉE DU PETIT-PALAIS

(Ave. Alexandre III; Métro: Champs-Élysées, Clemenceau; Daily, except Tuesday, 10-12, 2-5) Renaissance, 19th and 20th century art.

MUSÉE RODIN

(77 rue de Varenne; Métro: Varenne; Daily, except Tuesday, 1-5) The Rodin Museum exhibits almost all of Rodin's major works, plaster casts of his most ambitious projects, and drawings made as

studies for his sculpture. It is housed in the tastefully designed 18th century Hôtel Biron, which was put at Rodin's disposal during his life and turned into a museum for displaying his immense output after his death.

Rodin was one of the most skilled craftsmen who ever lived. One of his statues was so accurate a copy of a man's body that he was accused of having cast it from a living model; but he was too great an artist, with too profound an understanding of the great sculptural styles of the past, to be satisfied merely to imitate nature.

Though Rodin was the most original and creative sculptor of his time, his influence has been less than one might expect. Modern sculpture has developed along quite different paths, paths marked out by 19th century painters, not sculptors.

Three of Rodin's major works are in the entrance courtyard: on the left as you enter, the *Burghers of Calais* and the model for his unfinished *Gateway of Hell*; to the right, the famous *Thinker*. The sculpture in the lovely 18th century garden is effective partly because of its attractive setting. In the main building are the *Hand of God*, *The Kiss*, and *The Bronze Age*. In the chapel are plaster casts of his monuments.

BUILDINGS AND MONUMENTS

The beauty of Paris is legendary. It is not, however, due to the distinction of individual buildings, but to the "ensemble" effect created by wide streets flanked by rows of dignified 18th century buildings of similar design; by views made lovely by the sinuous course of the Seine; by effective lighting of buildings at night; by a profusion of trees and a scattering of well-placed flower-markets, as on the Île de la Cité; and above all, by such sweeping, uninterrupted vistas as the famous one from the Tuileries Gardens, through the Arc du Carrousel, the Concorde, the Champs-Élysées to the Étoile. Actually, while many buildings are interesting for historical reasons, few are notable architecturally. The exceptions are Notre Dame and the Ste. Chapelle.

ARC DE TRIOMPHE

(*In the Étoile*) An early 19th century copy of a Roman triumphal arch.

DÔME DES INVALIDES

(*Avenue de Tourville; Métro: Varenne or St. Francis-Xavier*) The exterior of this 17th century building is in French Baroque style. The interior, where Napoleon is buried, is in no particular style, which may be why it is only a distressing example of garish bad taste. There is a "son et lumière" performance here every evening; during these spectacles, now becoming increasingly popular in France, a historic building is illuminated, and a recitative, with musical accompaniment, is given, relating the story of the great events and the great men associated with the place. The performances, in French, may be "live" or recorded.

EIFFEL TOWER

(*Métro: Bir Hakeim*) Designed not by an architect but by an engineer, it was not taken seriously as an architectural monument when it was built in 1878. Actually it is a striking structure, in what was a very advanced style for its day.

FONTAINE DES INNOCENTS

(*Métro: Chatelet*) In the Place des Innocents is a fountain decorated with graceful nymphs in bas relief. These are the masterpiece of the outstanding French Renaissance sculptor, J. Goujon.

MADELEINE

(*Place Madeleine; Métro: Madeleine*) An early 19th century copy of Greek temple architecture.

L'OPÉRA

(*Place d'Opéra; Métro: Opéra*) Though derivative in design, chiefly influenced by Italian Baroque palaces, the Opéra is nevertheless the most successful 19th century building in Paris. Its opulence, elaborate decoration, elegance, and size make it a most appropriate setting for operatic spectacles.

***NOTRE DAME**

(*Île de la Cité; Métro: Cité*) Notre Dame is the universal symbol of the spiritual exaltation and artistic genius of medieval civilization.

One of the first cathedrals to be built in Gothic style, it was erected (1163-1250) when Paris was the center of European trade and industry, the capital of the first strong national state, the home of the greatest university, and the arbiter of taste. Travelers flocked to Paris and returned home with descriptions of her gorgeous cathedral. Thus Notre Dame became the model for cathedral design from Norway to Spain. To know Notre Dame is to know the story of the development of the Gothic style. And to sense the excitement and splendor of Notre Dame is to sense the spirit of the late Middle Ages.

HINTS ON SEEING NOTRE DAME: If possible, visit the cathedral during a mass. The music, the ritual, and the worshipers give one a deeper sense of the ways in which the architectural design contributes to the mood of mystery and awe of the religious service.

And also visit Notre Dame at night. By day the exterior looks drab, for the paint that once enriched the sculpture has faded, and the black soot of the city covers the stones. But bathed in light, the cathedral is a breathtaking sight. The thousands of tiny projections and indentations that break the continuity of the surface make the solid form appear to dissolve into the infinite space of the black sky.

EXTERIOR: View the façade from the far end of the Plaza. It was built at the very start of the Gothic era, and Romanesque solidity is combined with Gothic lightness. Tripartite divisions, both horizontal and vertical, and the huge rose window set in a perfect square give the façade almost classic stability. The continuous vertical line of the wall buttresses, the increasing airiness of each superimposed division, and the high towers create a feeling of upward movement that is the key to Gothic style.

As you walk toward the cathedral, note how the shadows created by the deeply recessed doors draw one into the cathedral, uniting exterior and interior space.

Look at the relief sculpture above the right door of the west (façade) portal. This is 12th century Romanesque carving, and Mary is represented as a Byzantine empress. Now walk left and around to the portal of the north transept; the Madonna standing between the doors here was carved in the 13th century, and Mary is now portrayed as an aristocratic, graceful French queen. This is the only original piece of statuary on the ground level at Notre Dame; the other statues are 19th century restorations of originals destroyed dur-

ing the Revolution. This one figure was preserved because Parisians always accepted her as a symbol of their beloved Paris.

Also on the north side, a short distance from the front of the Cathedral, is the entrance to a staircase that leads to the north tower. It is worthwhile to climb at least as far as the first balcony, for from here you enjoy a fine view of Paris, a close look at part of the roof, and the chance to scrutinize some of the gargoyles that project from the building. (Medieval men saw nothing illogical in using barbaric grotesque monsters to protect their Christian church.)

Cross the Seine at the rear of the Cathedral to get a good view of the flying buttresses of the apse. The stones seem to defy the law of gravity.

INTERIOR: The nave may be disappointing if compared with the interiors of later cathedrals. Notre Dame was one of the first Gothic structures, and the builders were cautious. To be sure of adequate support for the vaults, they used heavy cylindrical columns, and did not completely eliminate stone walls. Therefore the interior is sombre.

Go to the east end (the last part of Notre Dame to be built) to see how light and open the design became after the builders had mastered structural problems. Here is Gothic architecture at its best—a perfect equilibrium of thrusts and counter-thrusts is created by the ribs of the roof vaults, the clustered piers, the wall buttresses, and the external flying buttresses. The structure is a skeleton of stones, the spaces between the stones being filled with stained glass windows. Look up to see the complex arrangement of the pointed rib vaults, and wonder at the daring and engineering genius of men who, without modern materials and techniques, provided adequate support for the thrust of each of these arches.

Stand at the crossing of nave and transepts. All lines emphasize verticality. Note how the light that pours through the stained glass windows relates inner to outer space. Unfortunately only the rose window of the north transept retains its original 13th century glass.

In the transept is a free-standing Madonna of the 14th century. It stands in front of the right pier at the entrance to the choir. The work is a good example of French Flamboyant sculpture: now Mary is an elegantly dressed, coy, superficial lady of the court. The empty smile, the curvilinear pose (the S-curve so popular in late Gothic art), and the elaborate drapery folds may add to the charm of the figure, but they destroy any claim to seriousness or religious conviction. As the Mary of the west portal illustrates early

Gothic, the Mary of the north transept mature Gothic, so this Mary is a good example of the final stage of Gothic art in France.

Ste. Chapelle, a short walk from the cathedral, is also on the Île de la Cité.

PANTHÉON

(Place du Panthéon; Métro: Cardinal Lemoine; Open daily, except Tuesday, 10-4 or 5) An 18th century building in classic style, first a church, now a burial place for famous Frenchmen. Buried here among others are Voltaire (statue by Houdon), Victor Hugo, Émile Zola and Jean Jaurès.

SACRÉ-COEUR

(Place de Sacré-Coeur; Métro: Abbesses. It is a steep climb up to the church, so take a cab or the funicular from the rue Foyatier) A 19th century imitation of a Byzantine church. The steps in front of the church (or better yet, the dome, which is open 10-1, 2-5) afford an incomparable view of the city. Walk down from Sacré-Coeur, because in so doing you will go through some of the most charming old streets in the city.

*STE. CHAPELLE

(In the Palais de Justice, west end of Île de la Cité; Métro: Cité; Open daily, except Tuesday, 10-12, 1:30-5) A few minutes in Ste. Chapelle dispel the common but mistaken notion that life in the Middle Ages was drab and ugly. It may have been so at first, but by the 12th century joy in living and delight with the good things of the earth were as much a part of the life of a good Christian as faith in the hereafter. When Louis IX (St. Louis) commissioned this chapel he wanted it to be as beautiful as possible; it was to serve not only for private worship but also as the sanctuary for the Crown of Thorns and a fragment of the Cross, relics which Louis had bought from the Emperor of Constantinople.

The Gothic chapel as we see it today is a reconstruction of the original building (1243-1248), which suffered from fire, from the vandalism of revolutionists, and from neglect by the state. Only by intensive research were 19th century scholars able to make it resemble the original building. All the paint, about half of the glass, and the spire are reconstructions.

THE LOWER CHURCH: The gracefully carved arches of the vaults are given added support by decorated interior flying buttresses connecting each column with the wall. Gilt, richly colored decoration, and intricately carved capitals brighten the small dark chapel designed for the servants at court.

THE UPPER CHURCH: Nothing could be simpler than the basic design of the upper chapel where the king and his family worshiped. The room is a rectangle with a rounded east end. The vaulted roof is supported by heavy exterior buttresses and interior clusters of columns. The columns are so slender that they hardly break the continuity of the stained glass, with the result that when you enter this room on a bright day the effect is astounding: you are within a huge but exquisite box made of varicolored jewels. The light within flickers, changing in color and intensity as clouds cross the sun. The intensity of the color is attributable to the technique of window design in the 13th century. Sections were made of tiny chips of colored glass bound together with lead; these sections were then joined together by an iron framework. Contrast the long 13th century windows at the sides with the 15th century rose window upon the west façade, made of white glass painted over with color. The deep hues of the early glass, where the color is part and parcel of the material, are lost. Also, the earlier simple geometric design of stone tracery and iron connecting bars has been replaced by late Gothic patterns of complex, interwoven, flowing curves.

The figures in the stained glass windows are stylized, but the increasing urge for realism that characterizes the Gothic age is apparent in the sculpture. The delicately carved plant forms decorating the capitals and wall arcade are accurate representations of numerous species of plant life. Look carefully and you will find a bird or a lizard nestled among the leaves.

ST. GERMAIN-DES-PRÈS

(*Place St. Germain-des-Près; Métro: St. Germain-des-Près*) This is the oldest church in Paris. The façade is a fine example of 11th century Romanesque work.

UNESCO HEADQUARTERS

(*Place Fontenoy; Métro: Champ-de-Mars*) Finished in 1958, this is the one notable large contemporary building in central Paris. It

was designed by M. Breuer, an American, P. Nervi, an Italian, and B. Zehrfuss, a Frenchman. There are decorations and sculptures by many eminent modern artists, including Picasso, Noguchi, Henry Moore, Miro, and Alexander Calder.

SQUARES

A number of squares are handsome examples of unified site planning. The best are Place de la Concorde, L'Étoile, Place Vendome, and Place des Vosges; this last is the oldest square in Paris, dating from 1605, and is the most elegant of all.

Although it is far from being a square, the Île St. Louis (now a fashionable residential quarter), with its fine 17th and 18th century houses, is one of the pleasantest places for a stroll in the city. It is just east of the Île de la Cité. In fact a walk almost anywhere along the Seine, with views of varying aspects of Notre Dame, the Louvre, the Concièrgerie, is a most agreeable way of spending free time in Paris.

ART GALLERIES

It is hardly surprising that Paris, with its long history as the center of artistic production, with a higher concentration of artists per square mile than any other place on earth, should abound in art galleries as well as in museums. They are grouped in three areas: the Right Bank, the Left Bank, and Montmartre.

Right Bank Galleries

(*Métro: St. Philippe-du-Roule, Miromesnil, George V*) The big galleries are in the fashionable shopping area, along Rue Faubourg St. Honoré, and stretching north and west to Ave. Friedland and Blvd. Haussmann; they specialize in the well-established painters.

Major auctions are held at Charpentier, 6 Rue Favart. It was here that a little-known Gauguin oil painting went for a quarter of a million dollars in 1957, due to the competition for it between the wives of two rich Greek ship operators. Leading galleries include:

d'Art Moderne,
56 Rue de la Boétie

Marcel Bernheim,
35 Rue de la Boétie

Bernheim-Jeune,
83 Fg. St. Honoré

Carré,
10 Ave. de Messine

Raymonde Cazenave,
12 Rue de Berri

Paul Cézanne,
1 Rue Paul Cézanne,

Cordier,
8 Rue de Duras

Alfred Daber,
103 Bd. Haussmann

Drouant-David,
52 Rue du Faubourg St. Honoré

Rene Drouet,
104 Rue du Faubourg St. Honoré

Durand-Ruel,
37a Ave. Friedland

de France,
3 Rue du Faubourg St. Honoré

Fricker,
177 Bd. Haussmann

Luoise Leiris,
47 Rue de Monceau

Madsen,
374 Rue St. Honoré

Maeght,
13 Rue Paul Cézanne

Alex Maguy,
69 Rue du Faubourg St. Honoré

Mariac,
159 Fbg. St. Honoré

Rive Droite,
23 Rue du Faubourg St. Honoré

Andre Weil,
26 Ave. Matignon

Left Bank Galleries

(*Métro: St. Germain-des-Prés*) For those who want to see what is being painted now in France and elsewhere, the place to go is the Left Bank. There, near the Pont-des-Arts and right behind the Institute, are the Rue de Seine, the appropriately-named Rue des Beaux-Arts, and other narrow streets. The shops in this area are not drug stores, bakeries, or meat markets, but tiny galleries showing contemporary (usually abstract) paintings, prints, and primitive and modern sculpture. There are also many more galleries, but not so close together, as far out as the Blvd. Raspail and the Rue de Varenne. The following list contains only a fraction of the Left Bank galleries:

Bellechasse,
266 Bd. Saint Germain

Claude Bernard,
5 Rue des Beaux-Arts

Jeanne Bucher,
9 Blvd. du Montparnasse

Iris Clert,
3 Rue des Beaux-Arts

Raymond Duncan,
31 Rue de Seine

Paul Fachetti,
17 Rue de Lille

Furstenberg,
4 Rue Furstenberg
Herbinet,
8 Rue Bonaparte
Max Kaganovitch,
99 Bd. Raspail
Nord,
14 Rue des Beaux-Arts
Rive Gauche,
44 Rue de Bac
Seder,
25 Rue de L'Echaude

Stadler,
51 Rue de Seine
St. Placide,
41 Rue St. Placide
Tonalités,
180 Bd. St. Germain
Varenne,
51 Rue de Varenne
de Ventadour,
9 Rue des Beaux-Arts

Montmartre Galleries

(*Métro: Abbesses, Lamarck-Caulaincourt*) The galleries here are to be found along Rue Norvins and Rue Girardon. They are inclined to be somewhat "touristy." A lively gallery is Hervé, 3 Rue Norvins.

Salons

There are two annual salons in Paris; the first—Le Salon National Independant (headquarters, 21 Rue Soufflot)—takes place in the spring. The organizers invite artists chosen solely on the basis of their talent, and regardless of their artistic affiliations. The second is Le Salon d'Automne at the Grand Palais, Avenue de New York. It is an exhibition, taking place in October, not only of painting and sculpture but also of architecture, decorative arts, engravings and books.

INFORMATION ON EXHIBITIONS: The booklet, *Paris Weekly Information*, published by the French Tourist Bureau and available at most hotels, lists current exhibitions in both the private galleries and in public museums. A more complete listing can be found in a weekly, *Arts*, which also lists exhibits at provincial museums.



PÉRIGUEUX (*Southwestern France*)

Périgueux is in the region of France called Aquitaine. Throughout the area one is apt to come across Romanesque churches with Byzantine domed roofs. Scholars have been unable to agree on an ex-

plantation of the presence of Byzantine influence in this single area of France.

St. Front (12th century, Romanesque)

St. Front is built on the Greek Cross plan with five domes on pendentives. Architecturally it is similar to St. Mark's in Venice, but the unadorned stone walls of St. Front create an effect of austerity which is contrary to the opulence that emanates from the ornate interior and exterior decorative wall treatment at St. Mark's. For this reason, the closeness of the basic designs could easily pass unnoticed.

REIMS (*80 Miles Northeast of Paris*)

***Cathedral of Notre Dame (13th-15th centuries, Gothic)**

Here the transepts, choir, and chapels become one large, wide area to accommodate hundreds of people. This unusual arrangement stems from the fact that this cathedral was built and used as the coronation church for the kings of France. It is one of the grandest of French cathedrals and one of the most richly ornamented; though badly shelled in World War I, it has been carefully restored and seems to have lost none of its original splendor.

Note particularly the sculptured figures of the front portal (the west façade). Here you will see the group known as *The Visitation*; two heavily robed women turn toward each other. The restrained gestures of Elizabeth, the mother of John the Baptist, and of Mary, are classic. The proportion of head to body, the balancing of the weight on one leg, and the treatment of the drapery is also classic. In two respects, however, the two figures are genuinely Gothic. First, they remain attached to and form an integral part of the design of the architecture. Second, the faces of Mary and Elizabeth are individualized portraits, and the drama of the scene is conveyed mainly by the expressions of their faces—whereas in classic art the faces are idealized, expressing only a mood of perfect calm. Note also the figure of the guardian angel on the left-hand porch, instantly recognizable by its smile. That smile indicates that a basic change in the concept of the function of art is about to take place. Instead of striving to convey symbols of the eternal and unchangeable, these late 13th century artists began to want to represent movement and change—in fact, to create statues so lifelike that they would look as though they could walk and breathe, smile or cry.

Musée des Beaux-Arts

(Daily, except Tuesday, 10-12, 2-5) Noted for its thirty paintings by Corot, and for works by other well-known 19th and 20th century painters.

RONCHAMP *(13 Miles West of Belfort, Northeast France)****Notre Dame du Haut (20th century, modern)**

The Chapel, set high on a hill, is one of the most striking modern buildings in the world. Le Corbusier has created a strange and daring structure, unique in design, yet employing some of the ideas of Baroque architecture to achieve dazzling spatial and light effects. He wrote of his own design, "Light is the key." The Chapel is built of concrete, with tremendously thick walls. The forms are free and unevenly spaced, and unusually shaped windows create complex patterns of light and shade that change from hour to hour. Note the dramatic narrow slit of light that enters between walls and roof.

SAINT-BENOIT-SUR-LOIRE *(Loire Valley)***St.-Benoit-sur-Loire (Romanesque)**

The tourist can pause at St.-Benoit between visits to the châteaux of the Loire Valley, and the contrast between those elegant Renaissance buildings and this humble little Romanesque church is striking. It brings home dramatically the change in France from the 11th to the 16th century. The entrance door and the capitals have unusually fine sculptured decoration. The town itself was formerly the seat of a famous Benedictine abbey.

SAINT-SAVIN-SUR-GARTEMPS *(20 Miles East of Poitiers, West Central France)***St.-Savin-sur-Gartemps (Romanesque)**

In this tiny town is an 11th century Romanesque church with mural paintings on the vaults of the nave and in the crypt—a very rare example of French Romanesque mural decoration. Biblical stories are told with childlike simplicity and vividness, perhaps most strikingly in the illustration of the Creation. The figures are crudely painted, their bodies distorted, and their gestures impossible; but the drama and excitement of the imagined event has been conveyed with a spontaneity and directness often lacking in the works of more skilled artists.

STRASBOURG (*Northeastern France*)**Cathedral of Notre Dame (Romanesque and Gothic)**

The red sandstone with which the Strasbourg cathedral is constructed—and its single, tremendous 15th century spire—give it a unique quality, but the cathedral is known best for its sculpture. Brutal German realism is combined with French grace in *Virtues and Vices* on the left door and the *Seven Wise and Seven Foolish Virgins* on the right door of the west façade. Over the door of the south transept is the intensely emotional and realistic relief sculpture representing the death of the Virgin. Inside, in the south transept, there is the “Angels’ Pillar,” which is surrounded by 13th century statues made by a superb craftsman with a sharp eye for detail. Construction of the Cathedral began during the 12th century.

Musée des Beaux-Arts

(*Château des Rohan; 2, place du Château; Open daily, except Tuesday, 10-12, 2-6*) An important collection of paintings of all major schools from the 14th to 20th century. Leading Impressionists—Degas, Monet, Renoir, Pissaro, and Sisley—are represented. The collection of French 20th century painting is comprehensive.

Musée de L’Oeuvre Notre Dame

(*3 place du Château, Open daily, except Tuesday, 10-12, 2-5*) Romanesque and Gothic sculpture and stained glass are displayed. The originals of important statues from Strasbourg cathedral have been moved here to preserve them, and copies have been put in their place.

TAVANT (*South of Tours, East of Chinon*)

Tavant’s late 11th century church has Romanesque paintings on the walls of the crypt; they are crude and primitive and have faded, but they convey the emotionalism and religious passion of the Christian artists of medieval France. It is difficult to find Tavant, shown on few maps, and the paintings are hard to see, but it is in these little out-of-the-way churches, far from the major tourist routes and far from 20th century hustle, that the art lover and the tourist with curiosity about the past often are able to experience most deeply the genius and spirit of a distant time.

VENCE (*15 Miles Northwest of Nice*)

The magnificent chapel in this small town is open *only* on Tuesdays and Thursdays, and then only from 10-11:30 and 2:30-5:30.

Matisse, Henri (1869-1954)***Chapel of the Rosary (20th century, modern)**

Matisse was given complete freedom in designing the architecture, sculpture, and painting of the chapel, dedicated on June 25, 1951. It is small—20 by 50 feet, and 17 feet high—but seems larger. With a few freely-drawn black lines, Matisse painted almost completely abstract symbolizations of New Testament subjects—*The Stations of the Cross*, *St. Dominic*, and *Virgin and Child*—on the white tile walls. Color is provided by flat decorative designs on the windows, by the altar cloth, and by the chasubles that the priests wear. The Crucifix is highly stylized. The total effect is gay and colorful; yet, because of the clarity and simplicity of the design, a mood of purity and reverence is created.

VERSAILLES (*12 Miles Southwest of Paris*)***Chateau of Versailles**

(*Open daily, 10-5; Tours, 1-hour and 3-hour; "Son et Lumiere," Tuesday, Friday, Saturday, Sunday nights during summer months. "Sound and Light" spectacles here are worth seeing because of the gorgeous effect made by lights playing onto the hundreds of fountains*) Versailles is the enduring monument of Louis XIV, the Sun King, created by him because he wanted a palace worthy of his pre-eminent place as absolute ruler of what was then the richest, most powerful, most cultured nation in Europe. The construction of Versailles marked the end of Rome and the start of Paris as the art center of Europe. To plan the work, Louis commissioned the greatest contemporary architects, first Le Vau and later Jules Hardouin Mansart; the greatest decorator, Le Brun (also the art dictator for most of the 17th century); and the greatest landscapist, Le Nôtre. He gave them unlimited money and unlimited manpower (at a high point, 36,000 workers). Vast areas of land were drained, hills were removed, rivers were dammed, great machines were built to bring the water of the Seine to Versailles so that 1,400 fountains could spurt into the air (600 are still in use). By 1682, the Court—consisting of an entourage of 20,000: 2,000 nobles and their ladies,

9,000 soldiers, 9,000 servants—was installed, though construction was far from complete.

Versailles is the largest palace in the world; in a sense, then, Louis XIV fulfilled his dream. Its immense size, its rigid and orderly and monotonous repetition of exterior columns, its ostentatious interior are expressive of the personality of Louis himself. When Voltaire said that Versailles was "a masterpiece of magnificent bad taste" he was perhaps criticizing the king along with the building.

Because of its pretentiousness, Versailles so impressed other European rulers that they (especially the Germans) built smaller but little less pretentious versions of Versailles for themselves. Thus Frederick II of Prussia built Sans Souci near Berlin, the Hapsburgs erected Schönbrunn in Vienna. More important perhaps has been its influence on city planning. Versailles was laid out so that the king's apartment was situated at the exact center of the entire composition, and faces the point where three roads from Paris converge. L'Enfant's plan for Washington, D.C., with its avenues radiating from central buildings, is a notable example of a similar type of planning.

GARDENS: Stand at the center of the 1,800 foot façade of the Palace at the garden side. The most impressive view of the park is seen by looking down the central avenue (Tapis Vert) to the Grand Canal. Radiating and parallel paths lead the eye far into the distance; the creation of the illusion of limitless space was a primary aim in Baroque art. The geometrically arranged paths, the geometrically pruned trees and bushes, the symmetric arrangement of fountains and sculpture (uniform in style because the designers all worked under the supervision of Le Brun) combine to make a park into a mathematical design.

GALERIE DES GLACES (HALL OF MIRRORS): This splendid room completely characterizes 17th century French art. Classic motives, symmetry, and repetition give dignity and order to the architectural design. The huge scale is Baroque, as is the interest in light which is essential to the grand effect—seventeen mirrors reflect light entering from seventeen windows exactly opposite them. The rich surface decoration of marble and gilt with a ceiling painting is the work of Le Brün, the favorite painter of Louis XIV.

THE CHAPEL: Here is religious architecture as conceived by Le Brün. Grandeur has replaced piety. The Corinthian columns, the round

arches between piers are familiar classic motives, but the arrangement is original and effective. The graceful oval design, the pure white stone with gilded bronze ornament, and the dome with its richly colored mural combine to create an air of elegance and lightness, despite the fact that the columns and piers are large for the small chapel.

PETIT TRIANON: Versailles was too ostentatious to suit the taste of Louis XV. He commissioned the Petit Trianon for Mme. DuBarry. (It later became the favorite residence of Marie Antoinette.) The restrained classicism of the exterior is in direct contrast to the impressive and grandiose classicism of Versailles, and the delicate Rococo interior decoration contrasts with the Baroque interior design of most rooms in Versailles. Near the Petit Trianon is the imitation village designed for Marie Antoinette, who sought escape from court life by pretending that she was a peasant living in a small French village among wild and natural surroundings.

VÉZELAY (*Burgundy, Eastern France*)

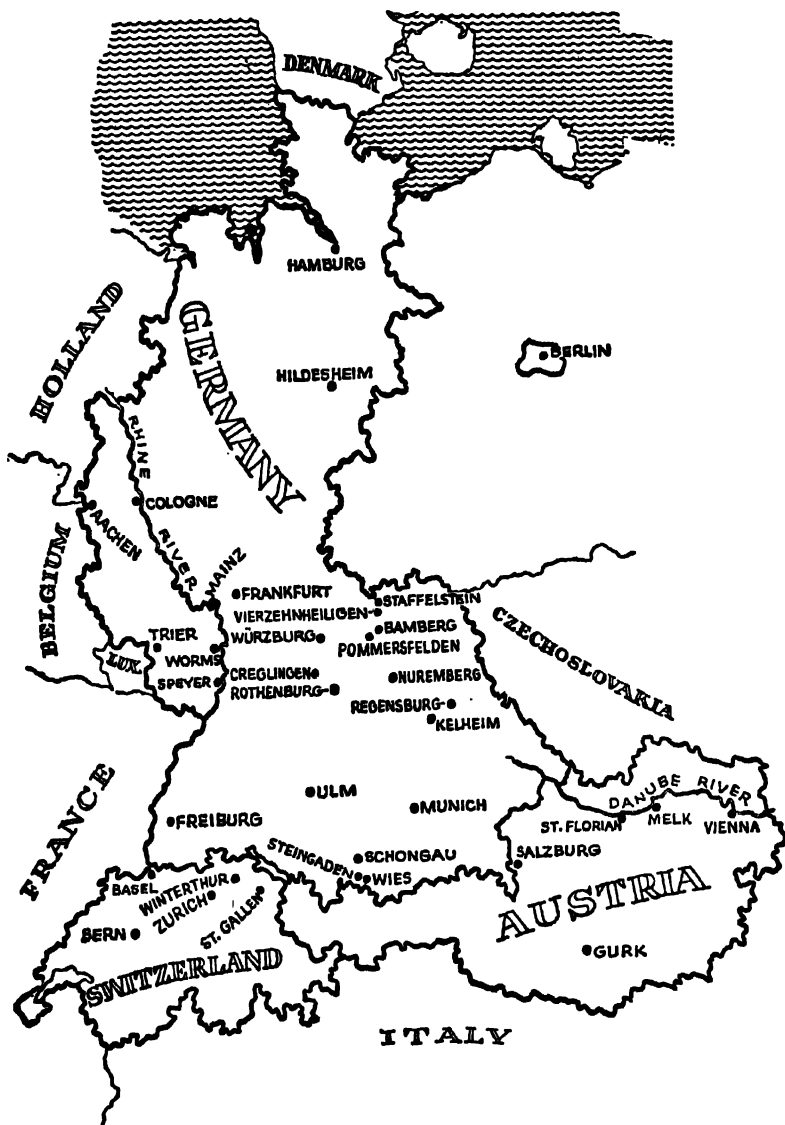
***Church of the Madeleine (12th-13th century)**

This church is the finest expression of Romanesque art. Ideally located at the top of a charming hill town overlooking the rolling Burgundian countryside, it was built at the end of the Romanesque era; hence it lacks the crudity usually associated with this style. The wealthy and powerful Benedictine order commissioned it as a mecca for pilgrims. The best materials were used, the most skilful carvers and masons hired. There have been restorations and additions—the choir is Gothic—but its Romanesque spirit remains intact.

On entering the church, one is first struck by the glow of pink stone and by the decorative beauty of the alternating black and pink stones of the semi-circular ribs supporting the vaulted roof. In contrast to the austere walls of smoothly-cut and evenly-fitted stones are the intricately carved capitals. Get out your binoculars and take a good look at them. The sculptor recognized the sovereignty of architecture, and designed his low-relief figures to harmonize with the shape of the architectural block. He distorted the figures to make them fit, and yet managed to incorporate every detail of the story he was illustrating. Each capital is unique; no formulas or

academic rules hampered the freedom and ingenuity of Romanesque carvers.

Inside the main vestibule (called the narthex), over the central door, is the semi-circular relief (or tympanum) illustrating the Pentecost. In discussing Romanesque sculpture, Bernard Dorival, curator of the Museum of Modern Art in Paris, said, "Beneath this exuberance and fantasy is hidden an exacting and methodical thought." The tympanum at Vézelay is a perfect example of this point. Strength and unity are achieved by the arrangement of the major elements of the design, which repeat the semi-circular arch above and the horizontal line of the base. But within the rigid framework the emotionalism and nervousness of the northern temperament is given full expression. Gestures are exaggerated, edges deeply cut, movement is violent. Note particularly how the Romanesque sculptor altered the stylized Byzantine Christ. By rejecting the stiff frontal position which makes Christ the personification of impersonal power, and choosing instead to turn the legs and add swirls of drapery, the artist has created a Christ with human attributes, a Jesus who has come to aid man, who has come with such speed that His robes are still flying.



GERMANY AND AUSTRIA

The history of German art is like a book with a number of interesting but quite disconnected chapters. Periods of creativity are separated by long intervals of inactivity or imitation. Germany's sporadic contributions to European art are its Romanesque cathedrals on the Rhine, its late Gothic sculpture (largely in wood), its 16th century painters (Dürer, Holbein, Cranach, and Grünewald), its Bavarian late Baroque and Rococo architecture and decoration, and its 19th and 20th century expressionist sculpture and painting. Almost all German sculpture and painting is distinguished by linearity, a tendency to be complex and elaborate, a high level of craftsmanship, and intense emotionality conveyed by exaggerated facial expressions and gestures.

Austria and Germany are grouped together because the cultures of the two countries have been and are similar. In fact, the culture of Bavaria is in many ways more akin to that of Austria than it is to northern Germany's.

At present there is tremendous interest in art in Western Germany. New museums are being built, new and improved museum techniques are being put into effect, and the number of visitors increases steadily. Private galleries are opening in growing numbers. Because a number of museum buildings are still being repaired or rehabilitated, some collections are in temporary quarters. It may therefore be necessary to look for a particular painting or piece of sculpture, but this should present no serious difficulty.

GERMANY

AACHEN (Aix-La-Chapelle) (40 Miles West of Cologne)

Cathedral (Carolingian)

Charlemagne built a chapel here in the years 796-804. It was destroyed and then rebuilt according to the original plan in the 10th

century. This eight-sided (Palatine) chapel follows the general plan of San Vitale in Ravenna, and some of the columns actually come from that Italian city, but the original appearance of the edifice has been greatly changed. In succeeding centuries, a nave, more chapels, a steeple, and a new and higher roof were added. Charlemagne was buried here, and his throne is here; for many centuries after his death, Holy Roman Emperors were crowned in this church.

St. Mary's shrine (c1220) in the Cathedral is an outstanding example of work by medieval goldsmiths. Its chief feature is a bas-relief of Charlemagne. Other examples of medieval German metalwork can be seen in the Cathedral's Treasury.

BAMBERG (*North of Nuremberg, Central Germany*)

Near Bamberg, in Vierzehnheiligen and Pommersfelden, are important Bavarian Baroque buildings; both places are listed below in their proper alphabetical order.

***Bamberg Cathedral**

Though this church (1203-1237) is essentially German Romanesque in style, the influence of French Gothic is already manifest. The towers were copied from the Cathedral at Laon, and much of the statuary was carved by sculptors trained in France. The exterior is impressive, and the interior has a restrained and ordered beauty comparatively rare in Germany, where complexity and profusion of detail seem to be preferred. But it is for its sculpture that Bamberg Cathedral is famous. No other cathedral in Germany has so many fine examples of medieval stone carving, both on the outer portals and in the West Choir. The spirit of the sculpture is Germanic, regardless of where the artisans were taught.

THE SYNAGOGUE AND THE CHURCH

(*Exterior, Prince's Portal*) The Synagogue is the figure with bound eyes. The graceful pose and the skillfully handled drapery revealing the body underneath are clear evidence of French Gothic influence.

HENRY II

(*Exterior, Adam Portal*) This statue is impressive because in it the sculptor conveyed the air of dignity and strength that a king should have. Note the other figures on this portal, particularly

Empress Kuningunde, who has in her hand a model of the church she and her husband founded.

THE KNIGHT

(Interior, on the left facing the altar) This is deservedly the most famous medieval statue in Germany. Its unknown creator, a sculptor of the highest skill, was able to impart to the realistic figure the "enraptured gaze of the mysterious rider, which makes him the symbol of German chivalry." (*J. Baum, German Cathedrals.*)

There are fine examples of sculpture in wood, stone, and metal throughout the interior. Be sure to see *St. Michael Weighing Souls* on the tomb of Henry II (The Founder's Tomb) by Tilman Riemenschneider (c1468-1531), perhaps the best-known German Gothic sculptor; the figures of Elizabeth and the Virgin Mary in the East Choir; and the carvings on the wooden choir stalls. The altar is by another famous sculptor, Veit Stoss (d.1533). And in the Treasury are superb examples of German metalwork.

BERLIN

Berlin, being rebuilt from the wreckage of World War II, is an almost completely modern city, and the traveler interested in modern architecture will find much to see. The influence of the Bauhaus—where the architects Gropius, Breuer, Mies Van der Rohe, and Mendelssohn worked with artists and industrial designers to create a functional 20th century style—is paramount, though these four men had to leave Hitler's Germany, and never returned. (Of particular interest is a new housing development known as the "Hansa Viertel," where each of 15 world-famous architects of various nationalities designed one building. This is in Charlottenburg, north of the Tiergarten.)

The great museums of Berlin were destroyed during the war, but the art treasures were preserved. While some have been removed to Western Germany, and some are in East Berlin, where arrangements for seeing the museums can be made, a considerable collection remains in the Western sector, mostly in Dahlem, the suburb which has become the museum center of the new Berlin. The many private galleries devoted to modern art—outstanding ones include the Bremer, the 20th Century, the Gerd Rosen, the Schüler, and the Springer galleries—are situated along and near the city's liveliest street, the Kurfürstendamm.

***MUSEUM DAHLEM**

(23 *Arnimallee*; *Open daily, 10-5; Sat. & Sun., 10-3*) The Museum has one of the finest collections of European paintings and sculpture in the world, largely drawn from the old Kaiser-Friedrich Museum. Unlike most other major European museums, which grew from royal collections, this one was conceived and started in the 19th century with the aim of assembling for the country a truly representative selection of the world's great masterpieces. The collection of paintings of the transitional period between Gothic and Renaissance in Italy, France, Germany, and Flanders is more complete and on a higher artistic level than that of any other museum. In the Dahlem, as in almost all other German museums today, reconstruction efforts are continuous, and therefore paintings may be shifted from room to room. To find the paintings discussed below, check their location when you enter the Museum.

Botticelli (c1444-1510) Florentine

MADONNA AND CHILD WITH ANGELS

(MARIA MIT DEM KINDE UND SINGENDEN ENGELN)

The figures have the charm and melancholy that characterize Botticelli's figure style; and although he has not arranged the figures to fit into a circular panel, his curving line as it travels across the surface creates flowing movements that repeat the curve of the frame.

Christus, Petrus (c1415-1472) Flemish

PORTRAIT OF A YOUNG WOMAN

(BILDNIS EINES JUNGEN MÄDCHENS)

Little is known about Petrus Christus; in fact, it is not even certain that this portrait is by him. In any event, its fascination arises partly from the enigmatic quality of the sitter, and partly from the artist's treatment of textures; velvet, fur, and silk contrast with the shining ivory hardness of the young woman's head and neck. Another painting in this museum by Christus is *Madonna with the Child and a Monk*.

Crivelli, Carlo (c1430-1495) Venetian

MADONNA AND CHILD ENTHRONED

(THRONENDE MARIA MIT KIND)

Crivelli's strange style combines Oriental splendor and Byzantine formalism and rigidity with Florentine modeling and northern

interest in detail. It is paradoxical that Crivelli's sophisticated and mannered style is used to express a naive, almost medieval view of life.

Dürer (1471-1528) German

HIERONYMUS HOLZSCHUHER

You'll understand Dürer's astonishing ability to catch the personality of a man with line and color when you get up close to this painting and study the complex wrinkles of the skin around the eyes and the tiny light reflections in the pupils. In his conviction that truth could be found through study of detail, Dürer was a typical northern artist. But he surpassed all others in the precision and vitality of his line.

Eyck, Jan van (1380/90-1441) Flemish

MADONNA

(MADONNA IN DER KIRCHE)

Individual details are represented accurately in color, form and texture, but there is no accuracy whatsoever in the size relationships between the Mother and Child or the Mother and the church. Still, the separate parts are so wonderfully painted that it is of small concern that they do not combine into a logical or organized whole. Van Eyck's perceptive portrait, *John Arnolfini* (Giovanni Arnolfini), is also in the Dahlem.

Fouquet, Jean (1420-1477/81) French

ÉTIENNE CHEVALIER AND ST. STEPHEN

Fouquet is generally considered to be a late Gothic artist, and certainly this painting is northern Gothic in its accurate representation of every detail and its unscientific handling of perspective. But it is completely Renaissance in the firm modeling of the forms, the monumental balanced arrangement of the figures, and in the spatial design (note how the angle of the book creates space between the picture plane and St. Stephen).

Hals, Frans (1580/81-1666) Dutch

WITCH OF HAARLEM

(HILLE BOBBE)

Hals has almost eliminated color and contour, and yet this painting seems to vibrate with color, and the forms seem solid. Using a brush loaded with paint, Hals made bold slashing strokes on the canvas. From a distance they blend to define the forms; close up the

painting looks like a mass of scribbles. If you move back from the painting a step at a time, suddenly you are at the proper point; suddenly you see with Hals the wild, untamed spirit of this old woman.

Holbein, Hans the Younger (1497-1543) German

GEORGE GISZE

(DER KAUFMANN GEORG GISZE)

This painting is really a still-life, and Gisze—a 16th century merchant—is merely the dominant object in a composition created mostly by detailed representation of the tools of his trade and his worldly goods. It is fascinating to let the eye wander around the picture, observing how perfectly Holbein has caught the textures of wood, metal, glass, or a Persian rug—or how subtly he has distinguished between the reds of wool, satin, flowers, sealing wax and flesh. Gisze was probably delighted to be portrayed surrounded by so many possessions which served to demonstrate his success in business.

Hooch, Pieter de (1629-1688) Dutch

THE MOTHER BESIDE A CRADLE

(DIE MUTTER)

De Hooch was able to impart his delight in the coziness, the cleanliness, and the order of a middle-class Dutch home. The balanced arrangement of the figures in ample, clearly defined space, with the light of the outdoors shining on scrubbed surfaces, gives this simple and unpretentious picture a quiet dignity and even a reserved grandeur.

Lippi, Fra Filippo (1406-1469) Florentine

VIRGIN ADORING THE CHILD

(MARIA, DAS KIND VEREHREND)

Fra Filippo was the first Florentine artist to paint the Madonna as a charming young girl and the Christ Child as a chubby baby. Despite the lack of piety in its treatment of a sacred theme, and despite the inconsistency of its handling of light, space, and form, the painting nevertheless has almost universal appeal. No one can resist the charming figures set in a cool wooded glen. The canvas looks like an illustration for a fairy tale.

Mantegna (1431-1506) North Italian

MOTHER AND CHILD

(MARIA MIT DEM SCHLAFENDEN KINDE)

Mantegna's painting resembles a tinted bronze relief carving. In this early work, the influence of Donatello's sculpture is unmistakable.

Rembrandt (1606-1669) Dutch

*MAN IN A GOLDEN HELMET

(DER MANN MIT DEM GOLDFELM)

The face of the old soldier is almost lost in shadow. Rembrandt has made the helmet a symbol of glory and courage, and the center of interest. And by this device he dramatizes the psychological significance the helmet held for the old warrior. It is difficult to discern the man's features because of the almost blinding light reflected from the helmet. When you do, you see a man who is tired and disillusioned, but still proud and unyielding.

Don't miss Rembrandt's *Hendrickje Stoffels*, a deeply moving portrait of the woman with whom he lived for many years, but probably never married. It is one of the many fine Rembrandts in the Dahlem collection.

Terborch, Gerard (1617-1681) Dutch

THE CONCERT

(DAS KONZERT)

Terborch was a 17th century Dutch painter who specialized in domestic scenes, and his pictures are famous mainly for their subdued—yet rich—color harmonies. The darks have a velvety richness, the highlights are silvery.

Titian (1477-1576) Venetian

VENUS AND THE ORGANPLAYER

(DIE VENUS MIT DEM ORGELSPIELER)

Titian has painted a beautiful nude. He delights in the graceful curves of her body and in the color and texture of her skin. Yet this is not a sensual painting. Titian observed the nude body almost objectively and used it here as the major element (but still only one part) of a painting of balanced forms, harmonious colors, and rich and varied surface textures, all unified by the enveloping golden glow characteristic of so many Venetian pictures.

Veneziano, Domenico (c1438-1461) Italian

PORTRAIT OF A LADY
(BILDNIS EINER JUNGEN FRAU)

Veneziano was probably born in Venice, but he spent most of his active years in Florence, where he was a member of the scientific group of painters who were investigating form and perspective.

This picture is in the "International Style" that was popular throughout Europe in the 15th century, a style combining Gothic and Renaissance elements. The figure is shown in profile; it is cut off at the waist; the body is flattened so that every detail of the pattern of the brocaded dress can be clearly perceived. There is an idealized classic beauty in the drawing of the contours of the face and neck; at the same time the portrait is an accurate presentation of the features of an aristocratic young Florentine lady.

Vermeer (1632-1675) Dutch

THE NECKLACE OF PEARLS
(MÄDCHEN MIT PERLENHALSBAND)

This is one of Vermeer's simpler compositions, but it displays three characteristics of the Dutch painter's mature work: the subtle balance of forms within a sharply defined space; his magic light, reflected by shining surfaces and bathing the room with a hazy glow; and his evocation of a mood of silence and repose.

Watteau (1684-1721) French

EMBARKATION FOR CYTHERA
(DIE ÜBERFAHRT NACH CYTHÈRE)

Watteau painted another version of the same scene which now hangs in the Louvre. The greatest of Rococo painters, he rendered in paint the mood of his patrons, members of the 18th century French nobility. They were aristocrats with exquisite taste and fine poetic feeling; and they sensed that the life of comfort and elegance which they knew would soon be gone forever. The museum has a large collection of Watteau's delicate and charming paintings.

Weyden, van der (c1399-1464) Flemish

PORTRAIT OF A LADY
(BILDNIS EINER JUNGEN FRAU IN GROSSER FLÜGELHAUBE)

The headdress creates a frame for the face. But more than that, it sets off the precision of Van der Weyden's line, and the subtle nuances of his shading. A merest hint of movement and expression

indicate that the rigidly-posed sitter was a lively and charming woman.

Unknown Artist

*NEFRETETE (1370 B.C.) EGYPTIAN

Newspapers throughout the world announced the return to Berlin in 1958 of the portrait head of Queen Nefretete, probably the most popular and certainly the most famous single object in Egyptian art. Its appeal is immediate; no other portrait in all art history more successfully symbolizes the ideal of regal beauty.

This statue is unique in Egyptian art; though it is conventional in its stylization of colors and form, the personality of the queen is stressed. The delicate balance of the head on the thin curving neck gives the statue a delicacy and fragility not at all Egyptian. The explanation of this most unusual departure from tradition lies in the fact that the sculptor was commissioned to portray Nefretete by Ikhnaton, her husband. He was the mystical and revolutionary pharaoh who tried unsuccessfully to change the art and religion of Egypt. He believed in a single god and in a humanized religion, and he therefore encouraged greater naturalism in art.

COLOGNE (*Köln*) (*On the Rhine near Dutch, Belgian borders*)

Cologne was the center of wealth and power in Western Germany during the Middle Ages. It declined thereafter, but regained importance in the 19th century, when it became a leading city of commerce and culture on the Rhine. Almost completely leveled during World War II, it has been rebuilt with fantastic speed. Museums and churches have been superbly restored.

Three interesting galleries in Cologne are the Anna Abels, Wallrafplatz, 3; the Kunstverein; and der Spiegel.

Schnütgen Museum

(*Cecilian Kloster 19*) This museum specializes in medieval sculpture—in full form and relief—made of wood, stone, and metal. The examples are from the 9th to the 16th centuries. The collection also includes textiles, paintings, ritualistic articles, and stained glass windows. Its appeal is specialized, but a person interested in this phase of art history will find a visit to it most rewarding. The objects are effectively displayed in this museum, created from a medieval church.

Wallraf-Richartz Museum

(*An der Recht Schule; Open daily, 10-5, Sunday, 10-1*) The main floor contains German, Dutch, Spanish, and Italian painting; on the top floor are displayed painting and sculpture from the time of the Impressionists to the present. Among the most notable of the older paintings are a number of fine 14th and 15th century altarpieces by unknown masters; Lochner's *Altarpiece*, and his *Virgin in a Rose-Bower* (*Die Muttergottes in her Rosenlaube*); Dürer's, *Piper and Drummer*; and Franz Hals' *Fisher-Girl*, an excellent example of his "Impressionistic" style.

The large and representative collection of modern works on the upper floor is particularly strong in German and other north European examples. Corinth, Kokoschka, Kirchner (*Five Women in the Street*), Nolde, Marc (*Wild Boar and Sow*, *Wildebeest und Sau*), Feininger, Winter, and Werner are among the 20th century German painters here. There is one fine Klee (*Highway and Byways*, *Hauptweg und Nebenwege*), two Ensors, and a first-class Van Gogh, *The Bridge at Arles*—an example of his simple, high-colored, and attractive "happy style." The Norwegian expressionist E. Munch is represented by one of his best-known paintings, *Four Girls on a Bridge*. There are also French 19th and 20th century works by Monet, Utrillo, Vlaminck, Picasso, and Soulages, and a characteristic Renoir, *Sisley and his Wife*.

A particular feature of this museum is its collection of modern sculpture. Among the Germans are several Lehmbrücks and Barlachs; among the French are several by Maillol; Marini and other Italians are shown, as well as a half-dozen works by Henry Moore, the great contemporary English sculptor.

Cologne Cathedral (Gothic)

It took about two hundred years from the time this church was founded in 1248 to complete the choir and carry the construction as far as the belfry. Then because of Cologne's poverty—and because Gothic churches were out of fashion—little was done till the 19th century, when the building was completed in accordance with the original plans.

Cologne lacks the perfect proportions of the French Gothic cathedrals though it was modeled on Amiens. It is too wide for its length, and its towers are too big for the rest of it. It is nevertheless impressive; great in size and height, it looms over a flat plain

beside the Rhine. The Cologne cathedral also has many very fine individual features—handsome vaulting over the choir; imaginary and grotesque wooden figures carved on the choir-stalls; 13th century stained glass in the choir; the golden *Shrine of the Three Holy Kings*, a good example of elaborate medieval metal-work; and an altarpiece by Stefan Lochner (c1440).

Note particularly the central panel of Lochner's altarpiece, the *Adoration of the Magi*, with its wonderful, Gothic golden frame. Mary is an idealized version of German womanhood in a Byzantine pose, but the faces of all the other figures are entirely realistic, even ugly. The whole work has the air of innocence and sweetness so characteristic of this artist.

DIONYSIUS MOSAIC (2ND CENTURY A.D.) ROMAN

(*Just north of the Cathedral*) In 1941, when excavations were being made for an air raid shelter, this decorated Roman floor was discovered. It is an excellent example of the mosaic work of its time, resembling finds at Pompeii. Its twenty-eight scenes show the god Dionysius (Bacchus), satyrs, and animals.

Church of the Minorites

This 13th-14th century church contains a statue, *Hovering Angel*, by a well-known modern sculptor, Ernst Barlach (1870-1938).

CREGLINGEN (*Near Rothenburg, West of Nuremberg*)

In the Herrgottskirche in this little town is an altar by Riemen-schneider; it is the greatest of his works in wood.

Riemenschneider, Tilman (c1468-1531)

ALTAR

This masterpiece, thirty feet high, is covered with intricate Gothic tracery and hundreds of figures, many of them rendered with such surpassing skill that one almost feels their physical presence. Riemen-schneider was able to obtain his powerful effects by carving alone; he did not use paint or gilt, as had been the custom. Note particularly the panel showing the *Ascension of Mary*.

For all his extraordinary craftsmanship and sincerity, Riemen-schneider (along with the other German sculptors of his time) thought of himself as an artisan, not an artist. Unlike his Italian contemporaries, he was trying to copy nature, not to express his individual ideas and conceptions. That is what makes him a medieval man rather than a man of the Renaissance.

FRANKFORT (*Central Germany*)

Tourists who arrive at Frankfort's International airport find a visit to the city's art museum and modern galleries an interesting way to pass a few hours. Three leading galleries are the Daniel Cordier, Taunusanlage, 21; the Frankfurter Kunstkabinett; and the Karl Vonderbank.

Staedel Art Institute

(63 Schaumainkai; Open daily, 10-4; Sunday, 10-1) Here is an important collection containing both old masters and modern works. Among the older painters shown are van Eyck, Dürer, Holbein, Grünewald, Rembrandt (*The Triumph of Delilah*), Hals, Rubens, and some of the great Italians.

The gem of the museum is *Madonna of Lucca* by Jan van Eyck, a little painting evidencing this master's characteristically beautiful detail and lovely jewel-like color. Also notable is a profile of a woman by Botticelli; it may be a portrait of Simonetta, the "ideal" Florentine woman who is supposed to have served as the model for his Venuses and other of his female figures.

Among modern painters, Degas, Renoir, Monet, Corinth, Kirchner, Kokoschka, and Beckman are represented, and there is a fine Van Gogh portrait, *Dr. Gachet*. A painting of great historical (but little artistic) interest is Tischbein's *Goethe in the Roman Campagna*.

FREIBURG (*Southwestern Germany, Between Basel and Strasbourg*)**Freiburg Minster (Gothic)**

Planned as a Romanesque church when it was founded in the 12th century, this building has, as it were, become Gothic. The central portion was extended in the 13th and 14th centuries, and the choir was added in the 16th century. The open-work spire is the most beautiful in Germany, and served as a model for 19th century Gothic revivalists. Its proportions are so good that despite its tremendous height, close to 400 feet, it does not appear top-heavy. The upper part of the tower was ingeniously planned to make a graceful adjustment between the heavy base and the filigree steeple.

Except for the single spire, the design of Freiburg closely follows French Gothic. Its sculptors had been trained in the famous school of Reims, yet the stolid poses of the figures on the Golden Door

(and a certain finickiness and insistence on emphatic gesture in the carvings on the west portal) are completely Germanic.

Because the interior is still richly decorated with carvings and paintings, it comes closer than most to showing how German cathedrals looked before fires, wars, and looting denuded them. There are paintings by Baldung, Cranach, and Holbein. In the chapels of the east end there are wonderful works of German craftsmanship, particularly *Journey of the Magi* and *Flight into Egypt* by Hans Wydyz, and the *Locherer Altar* by Sixt Gump. Also note the richly colored stained glass in the second chapel on the right.

In the Böchlin Chapel, a 12th century Crucifix shows how early the German genius for intricate design expressed itself.

HILDESHEIM (*Northwestern Germany, Near Border of East Germany*)

Hildesheim has many medieval buildings dating from the Romanesque era; a cathedral, two churches—St. Godehard and St. Michael, —a town hall, and private homes with lower floors of masonry supporting timbered second stories. Hildesheim's Pelizaeus Museum has a collection of Egyptian art well worth a visit.

Cathedral

***BRONZE DOORS (11TH CENTURY)**

(*Main Portal*) These bronze doors are the masterpiece of an artistic renaissance which followed the renewal of interest in Roman culture sponsored by Charlemagne. Some scholars believe them to be the work of Greek craftsmen brought to Hildesheim by St. Bernward, who was one of the first European patrons of the arts. This is unlikely, for in their naive realism and crude power they appear distinctly Germanic. Note the *Expulsion from Eden*, the fourth panel from the top on the left door. The figures are clumsy, their heads too large for their bodies, the gestures grotesque, yet the psychological significance of the scene is forcefully presented. God leans forward, pointing his finger condemningly at Adam; Adam cringes with shame, and at the same time points his finger at Eve to pass the blame on to her; she in turn points her finger at the dragon (the snake).

In the interior of the cathedral are two works which demonstrate that the process of bronze-casting had already been mastered in Germany by the 11th century. *The Cross of Bernward* and the *Triumphal Column of Christ* show that Byzantine influence had

traveled as far as Hildesheim. (The column may have been inspired by Trajan's Column in Rome.)

The figures on the 13th century bronze *Font* are modeled with skill and their movements are natural, but they cannot compare with the crude ones on the doors as expressions of intense religious conviction.

HAMBURG (*Northern Germany*)

Kunsthalle Museum

(*Near Main station; Open daily, except Monday*) Founded later than most of the major museums in Germany, the Kunsthalle does not have an important collection of the old masters. It does, however, have a good collection of modern paintings, chiefly French Impressionists and German Expressionists.

KELHEIM (*60 Miles North of Munich, Near Regensburg*)

Weltenburg Monastery (Baroque)

This building, the work of the Asam brothers, is near Kelheim on the Danube, in a lonely—and lovely—location. It is famous for its extraordinary altar, which shows St. George in gilded armor on a silvery horse, riding out of the lighted pinkish sky into the church. The whole is an excellent example of Bavarian Rococo at its most extravagant. Not a line is straight, not a single form in repose.

MAINZ (*On the Rhine River Near Frankfurt*)

Mainz Cathedral (Romanesque)

The history of Mainz Cathedral dates back to a baptistery erected there in the 6th century. The edifice is Romanesque with Gothic and Baroque additions (note the highest tower, Baroque on top, Gothic in the center, and Romanesque at the bottom). To add to the confusion, the cathedral has been rebuilt many times.

Nevertheless, it remains one of the most imposing Romanesque structures in Europe—the red stone, the simple and dignified Lombard decoration, the massing of heavy forms, and the complex silhouette of towers and turrets all contribute to its monumentality. The cathedral is best seen from the river, for from there the original Romanesque parts are in view, and their simple majesty dominates the skyline of the city.

On entering the cathedral note particularly the effective design

of the west end, the Rococo choir stalls, and the sculpture in the Cloisters. They were carved by one of Germany's greatest sculptors, known to us only at the Naumburg Master because he also carved the major figures at Naumburg Cathedral.

MUNICH

Munich was heavily bombed in World War II, and most of its architectural masterpieces were damaged; but the Romanesque Peterskirche, the Gothic Frauenkirche have been reconstructed. No style better suited Bavarian genius for exuberant and fanciful decoration than the Rococo, and it is fortunate that the Asams' church of St. John Nepomuk, and the Nymphenburg, a splendid palace in Munich's suburbs, remain. Parts of the elegant Rococo Residenz (palace) have been reconstructed.

Munich is an important museum city, having large collections of sculpture and painting from ancient to modern times. The Glyptothek and the Staatsgalerie are both undergoing reconstruction. For the time being, their collections are on view in temporary quarters. Among the outstanding private art galleries in the city are the Bohler, Briennerstrasse 12; the Van de Loo, Maximilienstrasse 7; and the Gunther Franke, Kunst Kabinett Kllhm, Schoninger, Stangle, and Wolfgang Gurlitt.

*ALTE PINAKOTHEK

(Barerstrasse; open daily, 9-4:30) The Alte Pinakothek is particularly noted for its collection of German paintings of the 14th to 17th centuries, its sixty-five or more works by Rubens, and canvases by leading 17th century Dutch artists. The museum was reopened in 1957, but the rebuilding is not yet complete.

Since the paintings are not yet arranged in permanent positions, they cannot be located by room number, but it is not difficult to find out where the works discussed are displayed.

Altdorfer, Albrecht (c1480-1538) German

BATTLE OF ALEXANDER (DIE ALEXANDERSCHLACHT)

Altdorfer was a romantic. He visualized the battle of Alexander as a battle in a German fairy tale. He imagined himself on the top of a mountain, looking down on the conflict and able to see the distant

hills miles and miles away. Everything is represented with typical German precision of detail.

Botticelli (1444-1510) Florentine

PIETÀ

(BEWEINUNG CHRISTI)

A profound change came over Botticelli after Savonarola arrived in Florence; he became an ardent follower of the religious fanatic, destroyed as many of his neo-Platonist paintings as he could get his hands on, and from then on painted only religious subjects. In this painting the line and the facial types are unmistakably Botticelli's, but the emotionalism is unfamiliar to anyone who has known Botticelli only through his *Birth of Venus*, *Primavera*, or his gentle Madonnas. The distortion of the figures and the exaggerated gestures create an almost hysterical mood, a mood that is completely un-Florentine and has a curious similarity to much Spanish and German art.

Brueghel, Pieter the Elder (c1525-1569) Flemish

OLD WOMAN

(ALTE BÄUERIN)

The painting looks like a figure carved in wood. Undoubtedly Brueghel was influenced by the grotesque and often humorous wood carvings on the choir stalls of north European churches. His almost surrealist painting called either *The Land of Cockayne* (Schlaraffenland) or *Fool's Paradise*, is also in the Pinakothek. It is a bitter satire on human greed.

Cranach, Lucas the Elder (1472-1553) German

LUCRETIA

Cranach was a master craftsman and a charming decorator, and both of these qualities are evidenced here: in the contrast of Lucretia's curved, pearly white body with the ebony background and again in the contrast of large, almost flat areas of color with the precise detail in the painting of her hair and jewelry.

Dürer (1471-1528) German

*SELF-PORTRAIT

(SELBSTBILDNIS IN PELZROCK)

Dürer painted his own portrait over and over again; most of his finest paintings are studies of his own face. Here we see Dürer, the greatest etcher who ever lived, expressing his mastery of line in

paint. Stand close to the picture to see how every detail, and the textures of skin, cloth, hair, and fur have been recreated by subtle variations in line.

THE FOUR APOSTLES
(DIE VIER APOSTEL)

Compare the very Germanic style of the self-portrait with *The Four Apostles*, painted by Dürer after his return from Italy. The monumental figures of John the Baptist, Peter, Mark and Paul (they were the saints most admired by the Lutherans, and Dürer was an ardent Protestant) are Italianate in conception, but Dürer was not yet able to create the illusion of adequate space to envelop the two rear figures. The four heads, however, are tremendously powerful representations of four distinct moods. Of the portraits by Dürer here, note particularly *Oswolt Krel*.

Dyck, Anthony van (1599-1641) Flemish

SELF-PORTRAIT

Van Dyck's vigorous brush work, his ability to catch the essential expression of a face, a movement, or a texture in a few rapid strokes is displayed in this early work, painted when he was about 22 years old, had just left Rubens' studio and was much under the influence of his teacher.

Most of his later works have less vitality and dash, but greater elegance and slickness. This was because, as the favorite painter of the court of Charles I in England, he received so many commissions that he had to work at tremendous speed and in a restricted mode to please the aristocracy. At times he hired assistants to paint in the clothing of his models and to fill in the background. These portraits set the style in English painting for almost two centuries.

El Greco (1541-1614) Spanish

ESPOLIO

(ENTKLEIDUNG CHRISTI)

El Greco often painted the same picture a number of times, making minor changes in style and composition with each new version. The *Espolio* is one of a few almost identical treatments of the theme; another is in the Cathedral of Toledo in Spain. It is a fine example of El Greco's unique and strikingly "modern" style. Four centuries before German Expressionism, a 16th century Spanish painter had already used its technique of distortion of form and color to increase emotional intensity.

Memling (c1435-1494) Flemish

THE SEVEN JOYS OF THE VIRGIN
(DIE SIEBEN FREUDEN MARIAE)

To enjoy the painting one must get close to it, for only then will you see how exactly Memling has represented each figure, tree or building, even the minute ones in the distance. In its naive and childlike approach to the art of painting, it has great appeal. In its jewel-like color and enamel-like finish, it is a miracle of craftsmanship.

Rembrandt (1606-1669) Dutch

*DEPOSITION
(KREUZABNAHME)

Rembrandt was the one great Protestant religious painter. He interpreted Christianity in subjective terms. He painted the *Deposition* in the gloom of evening. A glaring light shines directly on the drooping figure of Christ, illuminating His shroud, the men supporting His body, and the face of a portly gentleman in a turban who stands stiff and erect, the one figure uninvolved in the tragedy. The swooning figure of Mary is almost lost in the shadows, lit only by the reflected light from Christ's body. This was Rembrandt's way of representing Mary's grief in visual terms.

Because the color is so restrained, the composition so simple, and the setting so austere, one can easily be unaware of how many Baroque devices Rembrandt used—strong contrast of light and dark, twisted poses, a composition designed in three dimensions and based on opposing diagonals. The very slight angle formed by Christ's arm and body is balanced by a diagonal that follows the angle of the shroud down the ladder, ending at Mary's head. Rembrandt utilized these techniques not to heighten excitement—as did Rubens, Bernini, or Caravaggio, the typical Baroque artists—but to express intense inner emotion. The *Crucifixion* and the *Ascension*, in the same room, belong to the same series of religious paintings by Rembrandt.

Be sure to see the expressionistic self-portrait (*Jugendliches Selbstbildnis*) which Rembrandt painted in his youth.

Rubens (1577-1640) Flemish

*RAPE OF THE DAUGHTERS OF LEUCIPPUS
(RÄUB DER TÖCHTER DES LEUKIPPOS)

The painting is a masterpiece of Rubens' middle period, one of the few painted entirely by his own hand. At that time he was receiv-

ing so many commissions he usually handed over his sketches to one of his assistants for completion.

Your first impression is of masses of pink flesh and a swirl of bodies, heads, arms, and legs woven into a confused web of opposed movements. Despite the violence of the action, the figures hold together both as separate units and as elements in the entire composition. The two female bodies form a single mass at the center of the picture with men, horses, and drapery forming a large unified mass that surrounds them. No one before or since has been able to balance a complex composition with such artistry. Every movement is balanced by a contrasting one. The two women are in opposite poses, one twisted back and up, the other forward and down; a narrow area of light between them acts to separate them, but does not destroy the unity of the central mass.

Rubens went farther than any artist before him in using color to organize a composition. Reds, blues, and golds move around the picture, and touches of red are found in the gold drapery, blue in the shadows of pink flesh, gold in the green landscape.

There is no better place to become acquainted with Rubens than in the Pinakothek. Many of his finest productions are here, works of each period representing every one of the varied subjects he handled. Be sure to see the early portrait, *Artist and His Wife* (*Der Künstler und seine erste Frau*), and the late, more freely painted picture of his second wife, *Helene Fourment and Her Son* (*Helene Fourment mit ihrem Erstgeborenen*). Of Rubens' great paintings of violence and action, few anywhere are more successful than *The Lion Hunt* (*Löwenjagd*), or *Battle of the Amazons* (*Die Amazonenschlacht*). Note also the wonderful spacious landscapes in which animals, figures, fields, and trees are woven into flowing rhythms that carry the eye from the foreground toward the distant horizon and back again.

Titian (1477-1576) Venetian

CROWNING WITH THORNS

(DORNENKRONUNG)

The painting was made when Titian was a very old man. The diagonal composition, the strong contrast of light and dark, the powerful, almost crude brush work are characteristic of his late religious paintings when he sacrificed surface charm and glowing color for emotional intensity. Compare this painting with the elegant, courtly, and dignified style of Titian's middle years, well exemplified in his portrait, *King Charles V* here.

BAYERISHES NATIONAL MUSEUM

(3 *Prinzregenstrasse*) The Bavarian National Museum is a good place in which to become familiar with German sculpture, especially sculpture in wood; here you will see how certain qualities characterize German work in every period.

The fact that in Germany stone is scarce and wood plentiful may have been a decisive factor in determining the direction in which German art developed. Wood is the ideal medium for achieving angularity in three dimensions; strong contrasts of light and shade can be created by deep undercutting; it is possible to carve it into complex intricate shapes.

In addition to its fine collection of medieval sculpture the museum has a delightful collection of Rococo porcelain figures that were made at the Nymphenburg pottery works, and figures by the outstanding Rococo Bavarian sculptor, Günther.

Günther, Franz Ignaz (1725-1775) German

VOTIVE MADONNA

This bust of the Madonna was originally placed on the front of Günther's house. The forms have been stylized for emotional effect, giving the work a modern aspect.

THE KNEELING SAINT

This is a sketch in wood for a large work Günther was planning. It is amazing to note that when a Rococo design is not completed with the detail and smooth surface demanded by 18th century taste, it has a spontaneity and angularity typical of much 20th century sculpture, and could be easily misdated if judged by its style alone.

*HAUS DER KULTUR INSTITUT

(10 *Arcisstrasse*; *Open daily, 9-5*) Despite the wholesale confiscation of modern paintings under Hitler, enough works by German Expressionists were hidden and saved and are now on exhibition here to provide an introduction to the early 20th century art of Germany. The major painters fall into three groups.

One group of German Expressionists called itself "Die Brücke." Formed in Munich by Kirchner and Heckel, the group grew, moved to Berlin, and disbanded in 1914. But by that time they had created a new style of painting, one based on the conviction that the artist's

primary purpose is to express his profound inner feelings. They broke with tradition, finding entirely new sources of inspiration—African and German medieval sculpture, paintings by Grünewald, El Greco, Munch, Van Gogh, and Gauguin. With harsh clashing colors, coarse thick lines, crude and even ugly shapes, and complete indifference to naturalism in drawing, they painted savage pictures to express their violent hatred of accepted values in art and civilization.

The leading members of "Die Brücke" whose work can be seen here are Ernst Ludwig Kirchner, (1880-1938); Max Pechstein, (1881-); Emil Nolde, (1867-1956); Otto Mueller (1874-1930); and Karl Schmidt-Rottluff (1884-).

A second group of painters, formed in Munich in 1911, called itself "Die Blaue Reiter." Members of this group believed that a painting is similar to a musical composition; it should establish a mood by the harmonies and rhythms created by the juxtaposition of lines, shapes, and colors. Their essential purpose was to express spiritual and mystical values through painting.

The leading artists of "Die Blaue Reiter" were Paul Klee, (1879-1940); Franz Marc, (1880-1916); and Wassily Kandinsky, (1866-1944). Kandinsky is famous as the first completely abstract painter in history.

The third group of German Expressionists were men who worked alone, evolving a personal style. The outstanding members of this group include Oskar Kokoschka (1886-), Max Beckmann (1884-1950), and George Grosz (1893-).

The Haus der Kultur Institut also contains the Munich Print Collection (Graphische Sammlung), one of the largest in Germany.

HAUS DER KUNST

(1, Prinzregentenstrasse; *Open daily, 9-4:30*) The Haus der Kunst exhibits modern paintings. There is almost always a worthwhile show here, and every summer there is a large exhibition of contemporary works.

PRINZ-KÄRL PALAIS

(1, Königstrasse; *Open daily, except Monday, 10-4, Sunday 10-1*) Until the Glyptothek is reopened, Munich's outstanding collection of sculpture is temporarily housed in this palace.

AEGINA MARBLES (480 B.C.?) ARCHAIC GREEK

These figures, originally grouped on the pediments of a temple on the Greek island of Aegina, have a curiously archaic quality. Though body proportions are correct, limbs reasonably well articulated, and muscles accurately represented, the figures seem frozen; one is reminded of poses children take when they play the game called "Statues." Even more incongruous are the expressionless grins on the faces of the warriors in the heat of battle. What is striking is that the Greeks who carved these figures lived only fifty years before the sculptors who worked on the Parthenon. In that short space of time, the technique of representing the human body in action was mastered. It is notable that in the effort to create a more naturalistic art, the Greeks concentrated first on the nude body; the heads on these bodies remain completely archaic. Medieval artists, on the other hand, first learned to carve individualized heads with human expression, but were satisfied to let the body remain hidden under folds of heavy cloth.

The Aegina marbles were found in a broken heap. The present arrangement of the figures on the pediment is in accordance with the suggestion of a scholar of Greek art, Fürtwangler. In studying the Aegina marbles it is well to remember that after Ludwig of Bavaria had bought the fragments of marble (they had been discovered in 1811), he commissioned Thorwaldsen, a popular neo-Classic sculptor, to repair and refinish the stones. It has never been made entirely clear to what extent Thorwaldsen indulged his own notions of how archaic Greek sculpture should look.

PEASANT TAKING A BULL TO MARKET (1ST CENTURY A.D.?)

This tiny relief sculpture is world famous, for it demonstrates that the Romans had completely mastered representation of deep space in low relief, and that even in unpretentious genre scenes their talent for realism was used to excellent advantage. Their larger works for public display lacked the honesty and perceptivity of this modest piece.

Also in the Prinz-Karl Palais is the Museum Antiker Kleinkunst, a collection of miniatures, vases, and metalwork.

STADTISCHE GALERIE MÜNCHEN

(Lenbach Palais, Luisenstrasse 33; Open daily, except Monday, 9-4)
This museum's large collection of paintings by Wassily Kandinsky

(1866-1944) will be of tremendous interest to anyone who has followed the work of the post-World War II artists who are called "Abstract Expressionists." The paintings here were made between 1901 and 1914, the years in which Kandinsky moved slowly, step by step, from Expressionism to pure abstraction. In his last paintings the natural world was no longer even a source of inspiration; colors and shapes were drawn from the subconscious through a mystic awareness of universal spiritual forces.

The paintings were donated to the Museum by Gabriele Münter, herself a well-known Expressionist painter. She also gave a large collection of her own works, inspired by the ideas of Kandinsky, to the Museum.

BUILDINGS

FRAUENKIRCHE (GOTHIC)

(*Theatinerstrasse*) The onion domes of the towers of this 15th century brick cathedral have been repaired, and again dominate Munich. The Frauenkirche is a good example of the "hall-church" which was popular in the 15th century, mostly in northern Germany. The characteristics of the style are heavy nave piers rising directly to the ceiling, with nave and aisles of equal height, giving quite a "modern" effect.

The carved Gothic figures, canopies, and pulpits were removed during the war for safe-keeping, and they still do not seem at home set against the brand new unweathered piers. Note particularly the half-length Gothic wooden statues on the choir stalls. The pattern of the grain of the wood creates a surface rhythm that is in effective contrast to the harsh angularity of the carved forms.

THE NYMPHENBURG (BAROQUE)

Many architects and decorators—Italian, French and German—worked between 1664 and 1728 to produce the elegant Baroque buildings set in a park in the manner of Versailles. The Great Hall of the Palace is Baroque at its grandest and most extravagant. The classic arched doors and pilaster strips give the room grandeur and dignity.

The Nymphenburg has a large collection of Rococo art. One can

visit the *Porcelain Factory* to see how the popular figurines are made, and to see or buy copies of the best 18th century designs.

*THE AMALIENBURG (ROCOCO)

Behind the palace is this small hunting lodge (1725-1739), called by some the supreme monument of the period. This is one of the few buildings in which the exterior and interior are similar in spirit; the Germans adopted French Rococo interior decoration to exterior design.

The Amalienburg was designed by Cuvilliés, a Frenchman. His exquisite taste and ingenious mind reached full expression in the Mirror Room. The mirrors reflect the light from the windows, and on a sunny day the whole room sparkles. The light blue walls have silvered plaster work that reflects light and is in effective contrast to the deep greens seen through the large windows. Charming putti—naked little cherubs—play among festoons of flowers, and birds fly about on the ceiling.

It may not be great or even serious art, but in its exquisite taste, its unpretentiousness, and unrestrained fantasy it is charming in a way unique in the Western world. One is reminded of Oriental decorative art, which was introduced to Europe in the 18th century and had an immediate influence on taste in interior decoration.

RESIDENZ

(*Max Joseph Platz*) Most of this complex of buildings was destroyed during World War II. However, the exquisite Rococo theatre by François Cuvilliés has been rebuilt, and the original ornamental stucco and wood carvings that were removed have been replaced.

*CHURCH OF SAINT JOHN NEPOMUK (ROCOCO)

(*Sendlingerstrasse*) The brothers Asam—Cosmas Damian (1686-1739), a painter and decorator, and Egid Quirin (1692-1750), a sculptor, both of them very popular in Bavaria—worked together to build this tiny church next to their home. They did it at their own expense, and therefore were free to indulge their fancy. Miraculously, the church was untouched by bombs in World War II, though the ceiling painting suffered water damage.

The building is small and dark, but the Asams were ingenious enough to make these drawbacks serve their purpose. By decorating every inch of wall surface in the narrow room, they made it look even narrower. This emphasized the height of the church; thus the Crucifix appears to be high above the floor. By making forms that

bulge, swirl, and flutter, they created the illusion that even the empty space was vibrating with movement. Similarly, the naturally dark room is made to seem even darker by the deep reds and browns that are the predominant colors. Against their somberness, reflections from light that enters from the door or from concealed windows and strikes the gold paint, seem dazzlingly bright.

The Asam brothers adopted a style that can be traced back directly to Bernini, but they carried his theatricality to such lengths that Bernini seems a sober classic artist in comparison. Everything is in movement; everywhere there are fantastic and surprising forms to delight the eyes and tantalize the mind. By camouflaging the architectural structure of the church the Asams violated generally-accepted aesthetic rules, but they did it with such gusto and natural good taste that one cannot resist joining in their artistic frolic. There is a strong affinity between the frolicsome spirit of this Catholic church and the carnival spirit that accompanies many Catholic religious celebrations.

NUREMBERG (Nürnberg) (95 Miles North of Munich)

Nuremberg was badly damaged during the War, but there has been extensive rebuilding, and the art treasures stored away for safekeeping are again on display. The city's reputation as an art center is in large part due to the fact that it was the home of three of Germany's most famous sculptors, Veit Stoss, Adam Kraft, and Peter Vischer. They were contemporaries of Leonardo and Donatello, but they worked in the medieval tradition.

Germanic National Museum

(1 Kornmarkt; Open daily, except Saturday, 10-4; Sun., 10-1) The museum has an outstanding collection of German sculpture and painting from the Middle Ages through the Baroque period. There are works by Cranach, Lochner, Baldung, Dürer, Riemenschneider, Stoss, Kraft, and Vischer.

St. Lorenzkirche (Gothic)

This spacious Gothic church was founded in the 13th century and completed in the 15th.

Stoss, Viet (1440-1533)

ANGELIC SALUTATION (ENGELGRUSS)

An oval ring of roses carved of linden wood hangs down from the center aisle of the choir. Within it, Mary and the Angel seem to

float in the sky. Despite its size, the beauty of this work is like that of a delicately carved locket. This kind of beauty characterizes much of German art—even some of the largest works seem like magnified designs for jewelry. That is why the late Gothic and the Rococo styles with their elaboration of detail were well suited to German genius.

Kraft, Adam (1440-1509)

TABERNACLE (SACREMENTSHAUS)

(*Pillar on left of choir*) The delicate carving of the sixty-foot stone tabernacle demonstrates Kraft's incredible skill. A characteristic and amusing touch is the ingenious device of using portraits of Kraft and his assistants to support the mammoth stone structure.

Sebalduskirche (Romanesque and Gothic)

Vischer, Peter (1455-1529)

SHRINE OF ST. SEBALDUS

The shrine is cast in brass. Ornate seashells support it and gay little figures hold the candles. South German love for complex and fanciful detail gives this medieval work by Vischer much the same character as the 18th century Rococo decoration that you will find throughout Bavaria.

**POMMERSFELDEN (*Between Bamberg and Würzburg*)
*Weissenstein Castle***

This is a dazzlingly ornate late Baroque (or Rococo) Bavarian building, designed by Hildebrandt (1668-1745). Note the double staircase, a favorite Baroque feature.

ROTHENBURG (*West of Nuremberg*)

The city walls and a great many buildings within the city date from medieval times; here you will get an excellent idea of what a German town looked like five or six hundred years ago. In the Church of St. James is *The Altar of the Holy Blood* by Tilmann Riemenscheider (see Creglingen).

SCHONGAU (*See Wies*)

SPEYER (*On the Rhine River, south of Mainz*)
Cathedral (Romanesque)

This is the largest of the three great Romanesque cathedrals along the Rhine. Founded in 1030, its history since has been typical of that of so many German churches and cathedrals. It was damaged repeatedly—by fire in times of peace, and by looting or bombs in war. (This cathedral was most severely damaged in 1689, when Louis XIV's army destroyed the entire town.) Then, 19th century reconstruction by men who mistakenly fancied themselves masters of medieval style, eliminated much of the variety and liveliness that distinguishes true Romanesque from 19th century imitations.

STEINGADEN (*see Wies*)

TRIER (TRÈVES) (*Western Germany, near border of Luxembourg*)

Trier, an important city in Roman times, has more Roman remains than any other German city. The best known and the best preserved is the *Porta Nigra* (275 A.D.), a massive structure about 100 feet high that formed a section of the city wall. Its double archway served as a gate.

There are also the remains of a basilica of the 4th century, an amphitheatre, and baths.

Trier also has an important cathedral group. The cathedral (11th century) is German Romanesque with numerous cupolas and towers, and next to it is the *Liebfrauenkirche* (13th century), which is early Gothic, and illustrates the way Romanesque style became transformed into Gothic. Its Treasury is filled with examples of medieval German metalwork.

ULM (*85 Miles West Of Munich*)
Ulm Minster (Gothic)

Ulm is famous for its spire, the highest in the world, rising 527 feet above the pavement. It was begun in 1377, but the church we see today bears little resemblance either to the original structure or to what it looked like at the end of the Gothic era. Ulm, like so many German cathedrals and churches is today essentially a neo-Gothic structure made by 19th century romanticists who thought that by completing and making identical the two front towers, by adding

two rear spires and flying buttresses, they were making the church more Gothic. Actually they were destroying its unique quality by erasing the liveliness of forms produced separately and individually by artist-craftsmen, not by mass production (note how stiff and monotonous a row of exactly similar 19th century flying buttresses can be).

Within the cathedral are 15th century choir stalls carved in wood by Jorg Syrlin. Some of the figures are so life-like that if painted, they might be mistaken for real people. The strongly modeled heads are effectively contrasted with delicate and intricate Gothic tracery, or with graceful naturalistic floral and animal forms.

VIERZEHNHEILIGEN (*Near Bamberg*)

In a little resort community between Staffelstein and Lichtenfels (on the road to Coburg) is a famous church, the masterwork of Balthasar Neumann, the great late Baroque architect.

Neumann, Balthasar (1687-1753)

Church of Vierzehnheiligen (Baroque)

Unlike Gothic or Romanesque churches, which have basically simple plans, this one is tremendously complex, and it takes conscious effort to discern the underlying scheme of ovals, ellipses, and semi-circles that cross each other and flow into each other, producing sinuous, turning curves. With some effort it is possible to make out the basic plan. The nave consists essentially of two overlapping ovals, the choir of a third. Each transept is a circle. Note the ingenuity with which these circles are fitted into the ovals of nave and choir. The decoration is in harmony with the plan; ornamenting the interior are balustrades with indescribably twisted railings, elaborate capitals, statuary, and painted designs, all planned to increase one's sense of swirling movement and of a continuous interaction of solid forms and space.

WIES (*Bavarian Alps, Near Steingaden, 10 Miles South of Schöngau*) **Wallfahrtskirche (1746-54) Rococo**

Wies is a little village near Steingaden. The small *Wallfahrtskirche* (Pilgrimage Church) is the creation of the two brothers Zimmerman, who also worked at the Nymphenburg at Munich. This church is one of the high points of Rococo art, with its imaginatively designed windows lighting up a profusion of plaster angels, cupids, painted

ceilings, elaborately carved cupolas, extravagantly modeled pulpits. Everything whirls and swirls in a harmonious scheme of pastel and gold forms, and even the tiniest details (like the curls of a cupid) repeat the linear rhythm of the basic architectural design.

Some critics consider a church such as this to be an expression of the spirit that impels Bavarians to make "cute" clocks and toys. If you are enthusiastic about the Wallfahrtskirche, visit the Rococo church in Ettal, not far away. It is about 4 miles south of Oberammergau.

WORMS (*On the Rhine River, South of Mainz*)

***Cathedral (Romanesque)**

Worms Cathedral retains its Romanesque character more completely than any other church in Germany, exhibiting all the major features characteristic of the style. There are apses at each end, towers and turrets rise above a massive basilican church made of red sandstone, and there is a sharply slanting roof. Lombard influence was strong, the exterior decorative motives, the general plan, and the ribbed vaulting over the roof are of north Italian origin. This is not surprising because at the time Worms was founded both the Rhineland and Lombardy belonged to the Holy Roman Empire.

(Some scholars have suggested that the vaulted, two-spined churches of Normandy were inspired by the large Rhenish cathedrals; if this is correct, Germany can claim to have played a major role in the creation of the Gothic style.)

The cathedral is most impressive when viewed from the east end, where the handsomely proportioned façade (with three large, arched windows and an arcaded balcony above) are flanked by two massive round turrets. Use your binoculars to study the grotesque monsters and animals on the sills of the three windows; among them is a fierce lion biting a man's head.

The interior has been rebuilt, for it was almost completely destroyed during a 17th century war with the French. The addition of a Baroque High Altar by Balthasar Neumann, though emphasizing the dignified simplicity of the original design, also makes the rebuilt interior stone walls and roof look bare and cold.

WÜRZBURG (*Between Frankfurt and Nürnberg*)

In this city, the treasure-house of German Baroque art, you may become best acquainted with the work of Balthasar Neumann (1687-

1753), Germany's greatest Baroque architect. Many of the buildings have been largely restored.

Mainfränkisches Museum

(*In the Marienberg Castle*) This impressive structure is reached by the old Main Bridge (15th century, restored), which is decorated by Baroque statues of saints. It houses a museum containing late Gothic sculpture. Note particularly Tilmann Riemenschneider's *Adam and Eve*.

Neumünster Church

A Romanesque nave and a Baroque façade are combined here with amazing success.

Kappelle Pilgrimage Church

Neumann designed this church (which is outside and above the town).

Residenz (Baroque)

This palace (1719-1744), designed by Balthasar Neumann, has numerous celebrated rooms, notably the Kaisersaal. It is chiefly known, however, for the marvelous spatial design of the entrance hall. Neumann's majestic stairs are designed to direct the eye up toward Tiepolo's magnificent ceiling decoration, a painting that creates the illusion that one is looking into unlimited space. To abolish the distinction between reality and illusion. Tiepolo has given his painted figures sculptured limbs; it is almost impossible to tell where the sculptured part of the leg ends and the painted part begins, and he has used real and painted architecture interchangeably in his design.

AUSTRIA

(See map on Page 114)

GURK (South Central Austria)

Cathedral

This 12th-13th century cathedral has many interesting features, notably a series of rare 13th century frescoes illustrating stories from the Old Testament (in the Bishop's Chapel at the west end); a Baroque *Pietà* by Raphael Donner (1693-1741), best-known of Aus-

trian sculptors; the High Altar; and the Tomb of the Countess Hemma, who established the cathedral. Though the building is basically Romanesque, the towers are Baroque.

MELK (*55 Miles West of Vienna, on the Danube*)

Abbey

This group of 18th century buildings in late Baroque style constitutes one of the largest and best-known monasteries in Austria. The abbey church and the two wings of the abbey are unified by a low curving terrace on the west front. The interior design of the church is especially successful, for its painted ceiling, and innumerable elegant statuettes of angels, cherubs, and musicians decorating the organ, express the opulence and power of the Catholic Church at the time. Those interested in Baroque church architecture will also enjoy a visit to the great monastery at Gottweig, near Melk, with its famous stairway by L. von Hildebrandt (1668-1745).

ST. FLORIAN (*On Danube, West of Melk*)

Monastery

The 18th century buildings here were erected over a period of nearly seventy years under the supervision of several architects, notably Prandtauer, but nevertheless are consistent in plan and decoration. This is an outstanding example of Baroque design, its most admired features being the entrance portal, the main staircase, the Emperor's apartments, and the paintings in the church by the German master, Altdorfer (c1480-1538).

SALZBURG (*Western Austria, near German Border*)

The city of Mozart is also a city of churches, and many of them are of considerable distinction. Especially worth attention are three designed by Fischer von Erlach (1656-1723): the Kollegienschirche on Universitätsplatz, the Dreifaltigkeitskirche (Church of the Holy Trinity) on Makartplatz, and the St. Johannesspitalkirche. These are in the neo-classic style, following 16th century Italian models, developed by von Erlach after his stay in that country. He was far from being a mere imitator, however, and these buildings are interesting for his variations on the main theme as well as for their differences from each other. The interior of the Kollegienschirche is an excellent example of stucco decoration, a highly developed art in 18th century Austria and Germany.

Schloss Mirabell

(*Mirabell Platz*) This 18th century building, a residence of the archbishops of Salzburg, was damaged by fire a hundred and fifty years ago, and has never been fully restored. Its features of interest are the grand staircase by L. von Hildebrandt, decorated with cherubs by Donner; the Marble Room; and the gardens, with their curious statuary.

VIENNA

Along with the other great European capitals, Vienna has many museums devoted to paintings and sculpture. But to a distinctive degree it also has large collections of such minor art objects as jewelry, costumes, furniture, and tableware. Among these specialized collections are:

THE WELTLICHE UND GEISTLICHES SCHATZKAMMER ("The Treasure Chamber," a branch of the Kunsthistorisches Museum): containing the crown jewels of the Holy Roman Empire, the robe worn by the Emperors when they were crowned, and many similar articles.

DAS ÖSTERREICHISCHE MUSEUM FÜR ANGEWANDTE KUNST (The Museum for Applied Art): a great collection of furniture, porcelains, and jades; it includes Oriental as well as European work.

DAS MUSEUM FÜR VÖLKERKUNDE (Ethnographical Museum): among innumerable other articles, fine African native sculpture—and a feather headdress that Montezuma, the last Aztec king of Mexico, gave to Cortez. At the same location is a collection of armor, the greatest in Europe, and a collection of musical instruments.

Besides its museums, Vienna has many fine Baroque buildings, a number of which are mentioned on the following pages.

ACADEMIE DER BILDENDEN KÜNSTE

(*I Schillerplatz, 3; Open daily, except Monday, 10-2*) The Academy of Fine Arts has a representative collection of Italian, Flemish, and German painting.

ALBERTINA

(*I, Augustinerstrasse 1; Open daily, Mon., Tues., Thurs., 10-2; Wed., Fri., 10-6; Sat. 10-4; Sun., 10-12*) The Albertina has the world's greatest collection of drawings, etchings, lithographs, watercolors, illustrated books, posters, and architectural drawings. As might be expected of so vast a graphic arts collection, all the great masters in these media are represented. However, because prints and similar pictures fade on exposure to light, the most valuable and famous works are *not* ordinarily on exhibition, but can be seen by permission. Inquire at the door.

***KUNSTHISTORISCHES MUSEUM**

(*Maria Theresien Platz*) This is really a group of museums, some branches of which are at different locations. The major collections, however, are at Maria Theresien Platz, and the most important of them is the Gemälde Galerie—the Picture Gallery—discussed in detail below. The other important divisions are: at this location, the very fine Egyptian collection; a collection of sculpture and craft-art (*Die Sammlungen für Plastik und Kunstgewerke*) which has many outstanding pieces in silver and gold, notably the world-famous *Salt-Cellar* by Benvenuto Cellini (1500-1571); the antique collection (*Die Antikensammlung*), covering a vast range of Greek, Roman, and related work; and a great tapestry collection (at I, Neue Hofburg, Helden Platz).

Gemälde Galerie

(*Burgring 5, Maria Theresien Platz; Open daily; summer, 10-1, 3-6, Sunday 9-1; winter, 10-3, closed Monday*) The paintings in this gallery represent the taste of the Hapsburg family. Maximilian I (1459-1519) started the collection, and Rudolph II (1552-1612)—one of the most impassioned art collectors of all time—enlarged it. It was through Rudolph's efforts that most of Brueghel's masterpieces are in Vienna.

The Hapsburg Empire included northern Italy and Flanders; the Spanish throne was also occupied by Hapsburgs in the 16th and 17th centuries. It is not surprising, therefore, to find that Venetian, Flemish, and Spanish paintings make up the bulk of the collection. When Ferdinand II (1578-1637) returned home from Flanders—

where he had served as governor—he brought with him no less than 1,400 pictures.

The Hapsburg collection was turned into a public museum in the 18th century. No additions have been made since the 19th century. The paintings were stored for safekeeping during the war and the rearrangement of the museum since has not been completed; therefore it is impossible to list room numbers.

Brueghel, Pieter the Elder (c1525-1569) Flemish

CHRIST CARRYING THE CROSS

As do so many of Brueghel's paintings, this work has many inexplicable features. It is in two unrelated parts: a scene in the lower right hand corner is in the style of the Flemish primitives, while the rest of the painting is realistic. Everyone notices the windmill on top of a rocky cliff, but no one knows why it is there or what it means.

Also typical of Brueghel is the fact that this is a canvas crowded with people, objects, and scenery that seem at first to have been thrown on helter-skelter; only on closer examination do you discover the painting's artful organization. Christ seems lost in the crowd of disinterested soldiers and excited spectators, but His cross is at the exact center of the picture. A procession moves forward in an arc from the left and ends in the far distance on the right; and the great arc is repeated but inverted by the little group of mourners who surround Mary. They alone seem to understand or care about the event that is about to take place.

In this one picture Brueghel has combined a beautiful landscape, an illustration of a biblical story, a bitter attack on the cruel foreign rulers dominating Flanders, and a scathing commentary on the indifference of his fellow citizens.

Not the least astonishing footnote to the story of this remarkable painting was the avidity with which it was bought and prized by the very tyrants who were its target. Brueghel himself did not expect this paradoxical reception for his work; instead, fearful of revenge on his family by the authorities, he stipulated in his will that his wife was to destroy his paintings.

*A COUNTRY WEDDING

Brueghel was one of the few painters able to raise illustration to the level of great art; even his genre (everyday) scenes were not simple representations of domestic occurrences, but instead were satires on man's foolishness and greed. Thus it is possible to compare this picture to a comedy by Shakespeare (who came in the next

generation): they both somehow make the specific universal, achieving unity through complexity and variety.

At first glance it may seem as though Brueghel stood in a feast hall and painted exactly what he saw—the smug, fat, grinning bride, the gossiping relatives, the guests attentive only to their food or drink. With closer study, however, one perceives that every figure has actually been carefully placed with regard for both composition and dramatic effectiveness. In the foreground we find not the bride and groom, but tables of food and drink—and one small child completely absorbed in eating! The two largest figures are servants carrying in the food. The standing musicians, one of whom looks toward the foreground, serve to create the vertical accent necessary to stop the strong diagonal movement into the background. Though the bride is a small figure in the back she is made important by the blue cloth behind her, by her rigid frontal pose, and by the arm of a man grabbing for soup—his greedy gesture leads the eye from the tray of soup to her. Brueghel deliberately left the identity of the bridegroom unclear. Not a figure, not a color, not a gesture is without artistic purpose and psychological significance.

*THE HUNTERS IN THE SNOW

This painting of February was one of a series planned by Brueghel to illustrate the months of the year. Only five exist today, three in this museum.

Its realism is remarkable; you almost shiver as you look at the open landscape of bare trees, ice, snowy hills, and at sharply silhouetted figures silently moving through the snow. But even so, the picture would not hold your interest long if it were only a literal reproduction of nature; its greatness lies in its marvelous representation of relationships—man to nature, movement to stillness, forms to space, the nearby to the distant. Not even the most intellectual Florentine painter planned his compositions more carefully. The diagonal movement of the men and dogs leads the eye along the edges of the ponds to the distant mountains at the upper right corner; this diagonal is repeated by the row of houses, and then it is contrasted with the contour of the nearest hill. Finally it leads the eye to the diagonal roof line in the upper left hand corner. Three large trees accentuate this strong movement into deep space, and at the same time provide strong vertical accents, while the horizontal lines of the pond-edges and rows of trees in the distance repeat and thus emphasize the two dimensional, rectangular shape of the picture surface.

Correggio (1489-1534) North Italian**IO**

Correggio employed the sfumato (strong, contrasted, yet softly edged lights and darks) modeling technique and the twisted pose of Leonardo, and combined them with Venetian color and texture to create his own romantic and sensuous style. Thus Jupiter, enveloped in a cloud, embraces Io, and the soft grey cloud contrasts with the soft, shining and pearly skin of Io.

Though he was little known in his own lifetime, Correggio became popular in the 17th century, when his ultra-feminine women, his diagonal compositions, and his large areas of empty deep space exerted a strong influence on Baroque artists.

Dürer, A. (1471-1528) German**MAXIMILIAN I**

Dürer painted the portrait of the Emperor who started the collection now housed in the Gemälde Galerie. Maximilian's features are delineated with exactitude, and yet the portrait is more than a painting of a particular man. The seal, the pomegranate (a popular symbol of fruitfulness), the printing, and the fur collar are as important as the face in a scheme which conveys a sense of cold grandeur befitting the all-powerful ruler of the Holy Roman Empire.

Giorgione (1478-1510) Venetian***THREE PHILOSOPHERS**

This is one of the few paintings which critics agree is correctly attributed to Giorgione. It has his outstanding characteristics: a poetic mood, an idyllic landscape bathed in a magic light, and an asymmetrical and yet static composition.

Giorgione was no storyteller, but he did hint at ideas and feelings; thus you are impelled to seek the meaning of his pictures. Here three men are pressed close together in the right foreground, balanced by dark mysterious shadows created by trees on the left and a deep idealized landscape in the center. It seems as if Giorgione meant the three men to represent the three stages of manhood. Seated, in profile, and deep in thought is the young man; erect and facing forward with a sense of self-confidence is the mature man; and in contrast to him is the old man in a three-quarter view, his twisted pose making him seem to be in action. It is interesting that the young Giorgione represented the old man as the one most aware of and most interested in his surroundings.

Goya (1746-1828) Spanish**SELF-PORTRAIT**

Goya painted this self-portrait at the age of sixty-five, and here this man of many moods presented himself as a lively, witty, sophisticated man about town. The impressionistic treatment indicates how far ahead of his time Goya was. If you are ever in the Prado in Madrid, be sure to see the self-portrait there, painted a few years later; Goya shows himself as a deeply disillusioned, tragic figure.

Holbein, H. (1497-1543) German***JANE SEYMOUR**

This portrait of Jane Seymour, one of Henry VIII's wives, is a beautiful picture in terms of texture, color, and pattern, but a devastatingly cruel portrait of a stupid and expressionless woman trying to look as if she fitted the role of queen.

Raphael (1483-1520) Florentine**MADONNA OF THE MEADOWS**

This is one of Raphael's many lovely paintings of the Madonna with Christ and John as children. It has the perfectly balanced pyramidal composition, the turning poses that emphasize body solidity, the glowing color, graceful line, and mood of gentleness that typify his easel paintings of religious subjects.

Rembrandt (1606-1669) Dutch**YOUTH READING**

Rembrandt has painted the face of a youth in shadow, the features being only vaguely defined. (The face is probably Rembrandt's.) It is the book that is highlighted. Rembrandt used this device to suggest rather than state the inner mood and thoughts of the absorbed reader.

Note the Rembrandt *Self-Portrait*, painted by him in his middle age. With a few strokes he conveyed his disillusionment and weariness; yet also his iron determination to let absolutely nothing interfere with his integrity as a creative artist.

Rubens (1577-1640) Flemish**ILDEFONSO ALTARPIECE**

This altarpiece is a completely Baroque interpretation of a religious subject. The gorgeous color, flowing curves, dramatic lighting, fleshy

pink and white women and chubby babes served the purpose of Rubens who tried to make religion attractive by connecting it in one's mind with all the good things of physical existence. Note also the voluptuous portrait of *Helene Fourment in a Fur Cloak* and *Self-Portrait*, a most convincing picture of a successful, intelligent, and confident man.

Tintoretto (1518-1594) Venetian

SUSANNA AND THE ELDERS

Two old men peek around the corners of a rose bower to spy on a voluptuous nude busy with her toilette. This is one of the few paintings by Tintoretto frankly designed to arouse the senses, and it is a measure of his versatility and skill that he was able to appeal successfully to other than religious feelings.

Titian (1477-1576) Venetian

ECCE HOMO

Titian has combined his love for the pageantry of Venetian life with his sense of drama. At the upper left in the diagonally-organized picture is the tragic figure of Christ. Just as important, however, are the crowds of Venetian citizens dressed in silks and satins; were it not for the presence of Jesus, this could be a painting of Venetians holidaying on the streets of their city.

Also at the Gemälde Galerie are Titian's portraits of *Isabelle D'Este* and *Pope Paul III*; they are among his greatest works, the former because of its formal, abstract beauty, the latter for its penetrating characterization.

Velazquez (1599-1660) Spanish

INFANTA MARIA THERESA

Both the royal family of Spain and the royal family of Vienna were Hapsburgs, and they exchanged portraits as gifts. That is how the Viennese Hapsburgs acquired a large collection of portraits by Velazquez, the court painter of Philip II of Spain.

Maria Theresa is painted as if she were an object in a still-life. Velazquez was solely an eye; he made no comment, he did not interpret. He painted a head as a harmony of colors and shapes. He did not work from a preplanned composition; he started at the center and proceeded by intuition, adding forms as he felt a need for them. Many of his portraits have been cut down in size without seriously injuring the composition; that would be clearly impossible in a work by Leonardo, Raphael, or Michelangelo.

Vermeer (1632-1675) Dutch***THE ARTIST IN HIS STUDIO**

In this painting the familiar objects of daily life are made to look more beautiful than the finest possessions of kings and queens, and the arrangement of ordinary objects in a small room seems as perfectly ordered as the design for a classic temple.

No one has ever duplicated Vermeer's magic effects, but by studying his paintings a few of his secrets may be discerned. In nature, the contrast between pure light and total darkness is much greater than the difference between the lightest and the darkest of man-made pigment. Vermeer used a scale of extremely small intervals from white to black so numerous they seem to correspond to the intervals from light to dark in nature. Most painters have been satisfied with a few tones ranging from light to dark; Vermeer used so many that they are uncountable.

Another of Vermeer's devices was clear definition of the limits of the spatial area he was representing—here, for example, by placing objects right up against the picture plane (the chair at the left) and at the farthest limit (the map). Within this area, simple square or rectangular objects clearly define the spatial relationships (the floor tiles, the tops of chairs and table, the canvas, the book). To add a note of surprise, the trombone leads the eye out of the picture, drawing one's attention from the enclosed room to the outer space, the source of the magic light of the painting.

BUILDINGS

BELVEDERE (1693-1723)

(*Prinz Eugenstrasse, Rennweg*) The Belvedere group consists of two main buildings, upper and lower, and accessory structures. It was the masterwork of Lucas von Hildebrandt, one of the two most renowned Austrian Baroque architects, and his designs provide provocative contrasts. The façade and rooms of the Upper Belvedere are over-ornate; the Lower is simpler, more restrained, and thus more appealing to modern taste. In the beauty of its gardens, and in the unity of the buildings and gardens, it exemplifies the Baroque interest in landscape architecture.

The group was commissioned by Prince Eugene of Savoy as his

summer palace. Now three fine museums are within the buildings of the Belvedere; they are open every day from 10 to 4, except Monday.

**The Museum of Austrian Baroque Art
(Österreiches Barockmuseum)**

(III, Rennweg 6a, Lower Belvedere) This museum contains paintings and sculptures of the 17th and 18th centuries, displayed in rooms retaining their original form and furnishings.

**Museum of Medieval Austrian Art (Das museum
mittelalterlicher österreichischer Kunst)**

(Orangerie of the Belvedere, III Rennweg, 6a) Sculpture and altar paintings from the 14th to the 16th centuries are shown.

**Gallery of the 19th and 20th centuries (Die Österreichische
Galerie des 19 und 20 Jahrhunderts)**

(III, Prinz Eugenstrasse 27, Upper Belvedere) The entrance hall and first floor, which like so many other parts of the Belvedere are in their original condition, contain 19th century paintings. The second story has paintings from 1900 to the present.

KARLSKIRCHE

(Karlsplatz) This Baroque church, begun in 1716 and finished in 1739, was designed by Fischer von Ehrlach (1656-1723) after a visit to Rome. Thus the dome is in the style of St. Peter's, and the high flanking columns are copied from Trajan's column in Rome. (The columns of the Karlskirche have relief carvings that tell the story of St. Charles Borromeo, to whom the building is dedicated.)

Baroque artists were not bound by rules; von Erlach typically mixed a classic façade with Baroque columns, and achieved an original, even startling result. Several other buildings in Vienna were designed by Fischer von Ehrlach—Schönbrunn (described below) and the National Bibliothek (library) are two. The hall of the library is particularly impressive.

SCHÖNBRUNN

(End of Mariahilferstrasse; Open daily, October-April, 9-12, 1-4; May-September, 9-12, 1-3) Schönbrunn, the summer palace of Queen Maria Theresa, was designed by J. B. Fischer von Erlach. After his death in 1723, Pacassi, an Italian architect, completed it (1749). It

has over 1,400 rooms, but mercifully the usual visit takes you to only about forty.

The palace retains its original Rococo atmosphere; most of the rooms and even the furnishings have not been changed since Maria Theresa's time (1740-80). Of particular interest are the Chinese Room, the tapestried Napoleon Room, the "Millionenzimmer" (Room of Millions) with superb wood-paneling and furnished with East Asian miniatures and porcelains, the Great Gallery and the Small Gallery (Grosse und Kleine Galerie).

In the court is an auxiliary building housing the "Wagonburg," a famous collection of horsedrawn carriages dating from 1690 to 1917. The park is a fine example of Baroque landscape design.

CATHEDRAL OF ST. STEPHEN

(*Stefanplatz*) The Stefandom, the symbol of Vienna, was devastated by fire during the war, but has since been reconstructed. The west front is Romanesque, the choir and high tower Gothic, and there is also a Renaissance cupola. Austria has been a republic since 1918, but when the church was rebuilt after World War II, two immense Hapsburg double eagles were again placed on the reconstructed 19th century tile roof, no doubt as a reminder of Vienna's former glory. A stairway to the top of the great tower, about 450 feet high, overlooking the entire city and the surrounding area, is worth climbing.



ITALY

No country in the west has a longer record of almost uninterrupted artistic production than Italy. The first Italian works of great and permanent value were the Etruscan tomb paintings and sculptures in central Italy, and the temples and theatres built by Greek colonists in southern Italy and Sicily as early as the 6th or 7th century B. C. When Roman civilization reached maturity, building on what the Greeks had done, they advanced architecture immeasurably through their use of the vault and arch, and added a new dimension of realism to sculpture and painting.

After the fall of the Empire, Greek artificers of the 5th and 6th centuries A.D. were putting together the wonderful Ravenna mosaics. Three centuries later, Venice had become rich enough to employ the spiritual descendants of those early mosaic makers to decorate St. Mark's (9th century). By the 12th century, the Normans in Sicily and southern Italy were erecting great churches, while in the north, in Lombardy and Tuscany, architects were planning impressive cathedrals and campaniles. By the 13th century, Niccolò Pisano was carving statuary inspired by Roman works, and Giotto was painting in a revolutionary and realistic style, presaging the beginning of the Renaissance.

The story of Italian art during the Renaissance and Baroque periods, when both the quality and quantity of artistic output reached fantastic heights, is too complicated to sketch. Developments tended to follow regional lines, and so we have provided outlines of these localized styles in our discussions of the principal Italian cities.

Through the 18th century, Italian painting continued at a respectable level, low only in comparison with what had come before. And while there was no significant painting in the 19th century, Rome was still a great center for the study of the arts. Now, as the ravages of fascism and war are being repaired, Italy is beginning to enjoy an artistic revival.

AREZZO (*Tuscany, Southeast of Florence*)

Church of San Francesco

The building is undistinguished, even barn-like, but is glorified by Piero's stupendous frescoes.

Piero della Francesca (c1416-1492) Florentine (born in Umbria)***LEGEND OF THE HOLY CROSS**

These frescoes by Piero rank in importance with those painted by Masaccio and Michelangelo. A learned man, Piero was trained in Florence, but his work indicates familiarity with the art of Venice and Flanders as well. He was the first painter to combine Florentine illusion of solid form in space, Venetian color, and Flemish light. His genius lay in uniting dramatic forcefulness in storytelling with an abstract beauty of form that is reminiscent of the simple yet elegant temple designs of ancient Greece.

The frescoes relate the legend of the True Cross. The story starts in the Garden of Eden, since the wood of the cross was supposed to have come from the Tree of Knowledge; it then follows the history of the wood through the Old and New Testament eras, and ends with its final recovery from the infidels by Constantine. The frescoes have been damaged and the lighting in the church is poor, but their majestic power and cold grandeur have an almost hypnotic effect. The two panels discussed below reveal Piero's inventiveness in pictorial representation of a popular tale.

THE QUEEN OF SHEBA'S VISIT TO SOLOMON: The major movement is from left to right, parallel to the picture plane, and therefore well suited to wall decoration. The huge Corinthian column divides the picture in half, giving it architectural stability. Forms are simplified: the heads are egg-shaped, the necks columnar, the folds of the robes of two servants of the Queen of Sheba repeat the parallel lines of the flutes of a column. Each figure is modeled to seem tangible, each pose exactly planned to fit into the general arrangement. Piero used a dramatic device to emphasize the most important figures; he painted the Queen in profile and Constantine almost completely frontally.

DREAM OF CONSTANTINE: In most of the frescoes, Piero used cool colors (blues and greens) to create the effect of daylight. Here he has mastered representation of night light. The painting tells the story of Constantine's conversion to Christianity, and in it Piero has not only used light for its dramatic value, but he has also made it a device for modeling forms and creating a sense of space.

***THE RESURRECTION**

Not far from Arezzo is Borgo Sansepolcro, Piero's home town. In its museum, the Palazzo Communale, are two paintings by Piero,

Madonna della Misericordia and *The Resurrection*. It is worth going out of one's way to see *The Resurrection*, for once seen it is never forgotten. In a real world with form and space clearly delineated, four soldiers lie sleeping, their foreshortened poses emphasizing their concreteness. Behind them Christ rises, a superhuman figure outside of time and space, a symbol of eternal and infinite spiritual power. Piero has used the Byzantine devices of frontal position, large black staring eyes, and placement of the important figure at the exact center of the composition to achieve an awesome effect.

ASSISI (*Near Perugia, Halfway Between Florence and Rome*)
Church of San Francesco

This Italian Gothic basilica, begun two years after the death of St. Francis in 1226, was contemporaneous with most of the great French Gothic cathedrals. It is built on two levels to fit into its hillside location.

Italians wanted dark cool interiors when they came out of the hot sun; thus the windows are small, and the wall areas large. By the start of the 14th century, artists from Florence, Rome, and Siena were busy decorating the walls with frescoes. Because almost every noted Italian artist in this last part of the Middle Ages worked here, Assisi is the place to see how the Renaissance style began.

Lorenzetti, Pietro (c1280-c1348) Sienese

MADONNA WITH SAINT JOHN AND SAINT FRANCIS

(*Left transept, lower church*) This small painting is one of the few at Assisi in good repair. The arrangement and the gold background are medieval, but Lorenzetti's figures have Sienese grace, and his Madonna is one of the earliest portrayals of a woman emotionally involved with her child.

Martini, Simone (1284-1344) Sienese

LIFE OF ST. MARTIN

(*Lower church*) These frescoes show that even a conservative Sienese artist felt the need to paint more realistically than had been the wont in the earlier Middle Ages—a desire especially appropriate in a church dedicated to St. Francis, the first Christian humanist.

Cimabue (c1240-1302) Florentine

CRUCIFIXION

(*Upper church*) Though there is little left of the fresco, you can still sense its expression of violent emotion. It is one of the first paintings

in which rigid medieval formulae for representing a major Christian theme were discarded for a personal interpretation.

Giotto (1266-1337) Florentine

SAINT FRANCIS PREACHING TO THE BIRDS

(*In the nave, upper church*) This famous painting has caught men's imaginations throughout the centuries. The mood of the picture, its restraint and simplicity, are ideal for conveying the fundamental significance of the favorite legend about St. Francis. In another scene of this series illustrating the life of the saint, *Saint Francis Renouncing His Father*, the separation of father and son is dramatized by the space between the two men, and by the importance of the imaginary line connecting the hand of St. Francis with the hand of God.

BOLOGNA (82 Miles North of Florence)

Bologna boasts of two leaning towers, proving that Pisa's is not unique, simply better publicized. The city is the seat of the oldest university in Europe.

Church of San Petronio

Quercia, Jacopo della (1371-1438) Sienese

DOOR RELIEFS

(*Main portal door*) Jacopo della Quercia created a style which had no influence in his home town of Siena, and little on his contemporaries elsewhere. But Michelangelo, a century later, was profoundly inspired by Jacopo's use of the nude figure in action as a means of communicating his thoughts and feelings. The idealized figures and simple, monumental composition are reminiscent of Greek relief designs, but the individualization of facial expressions and the swaying poses are derived from Gothic sculpture—particularly so in the panel, *Adam and Eve*.

BORGIO SANSEPOLCRO (See Arezzo)

FLORENCE

Walk the streets and squares of Florence, and all you need do to believe yourself in the city as it was in 1450 is to imagine away signs, cars, and buses, and to garb the passers-by in 15th century costumes.

The great palaces and churches, even the houses along the narrow streets north of the Arno, look outwardly, at least, as they did five or six hundred years ago. More successfully than Paris, London, or Rome, Florence has managed to preserve its antique aspect; that may be because Florence holds fast to the memory of its brief but unparalleled period of glory. The time was comparatively short—250 years. Yet, with the exception of Athens during the Periclean Age, no city in the world, large or small, has ever exhibited such an efflorescence of genius in almost every field of human endeavor as Florence between 1250 and 1500.

Most of the art masterpieces of Florence are geographically close to each other; you can easily walk from one building to the next. Thus even a simple hotel map will help you plan your itinerary.

MUSEUMS

*MUSEO DELL' ACADEMIA

(Via Ricasoli; Open daily, 10-4, Sunday, 10-1) The Academy is famous for its collection of sculpture by Michelangelo.

Michelangelo (1475-1564) Florentine

*DAVID

(Main Hall) David has been the most popular statue in Florence since it was set up in the Piazza della Signoria in 1505. The original was later moved to the Academy, one copy placed in the Piazza della Signoria, and another in the Piazzale Michelangelo. This is an early work, but all the qualities that made Michelangelo the greatest Western sculptor are already recognizable. (It is an interesting aside that he began with a fifteen-foot piece of marble that had been lying around for thirty-five years. The man who had started work on it had given up, and no sculptor after him was willing to attempt creative effort within the limitations of the already cut marble. Daringly confident of his own skill, Michelangelo bought it at a bargain price.)

*Only Michelangelo could take a nude figure derived from classic art and make it express all the restlessness, energy, and individualism of Western man. The young, clumsy, strong hands, carved with exact detail as to wrist movement, veins, and muscles—and the scowl on David's face—contrast with the classic treatment of the figure, and express Michelangelo's own sense of conflict between the real and the ideal. David is more realistically portrayed than

Michelangelo's later figures, but the sheer scale of the figure makes it a monumental symbol of courage rather than simply a powerful representation of a brave lad.

*THE SLAVES

Nowhere does one get a deeper sense of what sculpture requires and can be than in the unfinished statues of the slaves. All at once you realize what physical strength, clarity of thought, and imaginative daring are necessary to create a human figure from a block of marble. The figures here are still locked in the marble, but seem to be twisting and turning their muscular bodies in an effort to free themselves from their stone prison. If Michelangelo had finished the figures, the symbolic expression of slavery would have been less dramatically expressed (there are completed statues of slaves by Michelangelo in the Louvre). Perhaps he sensed that he should go no further; or perhaps he simply left them unfinished because the project for which they were originally intended, a grandiose tomb for Pope Julius II, was abandoned. In any event, the statues appeal to modern taste because their very incompleteness stimulates emotional involvement in the creative activity.

MUSEO ARCHEOLOGICO

(Via della Colonna; Open daily, 10-4, Sunday, 10-1) In the Archaeological Museum you will find the most important collection of Etruscan art in the world, including superb bronze and ceramic vases, statues, tombstones, armor, jewelry and fragments of tomb paintings. Since the museum also possesses plaster casts and facsimiles of major Etruscan remains in other collections, it is an excellent place in which to study the art and customs of the earliest civilized people of the Italian Peninsula.

MUSEO NAZIONALE (THE BARGELLO)

(Via del Proconsolo; Open daily, 10-4, Sunday, 10-1) The Bargello is famous for its collection of Florentine sculpture, with works by Donatello, Verrocchio, and Pollaiuolo.

Donatello (1386-1466) Florentine

*DAVID

(Chamber of the Council General) This statue of David, the first important free-standing nude made after classic times, set the direc-

tion in which Renaissance sculptural style would develop. Late medieval emotionalism and realism were combined with classic intellectualism and idealism, and added to this was a new interest in personality and scientific laws. No artist blended these apparently opposed aims in more ways and with more success than Donatello.

There is evidence of all these interests in the statue of David. The nude figure is classic in its grace, restraint, and pose (all the weight is on one leg). But the mood expressed is not. No classic artist ever carved a figure so slim (indeed, almost skinny), with all the angularity of an adolescent boy. No classic artist would have put a Tuscan shepherd's hat on the nude figure, particularly since the hat hides the face.

ST. GEORGE

(*Chamber of the Council General*) The saint is portrayed as a young, energetic man, courageous, self-confident, with great love of life—all traits that also characterize the spirit of 15th century Florence.

In the same room, also look at the bust of Niccolò da Uzzano and the figure of St. John the Baptist. Both are brutally realistic portraits, exaggerating, if anything, the ugliness of Niccolò and the emaciation of St. John. Yet Donatello has been able to indicate by a magic peculiarly his own that beneath the superficial characteristics of each man there was tremendous emotional and intellectual power.

Pollaiuolo, Antonio (c1432-1498)

HERCULES AND ANTAEUS

(*2nd floor, Room VI*) Pollaiuolo devoted his life to studying anatomy in order to represent the human figure in action. In this tiny bronze statue he has modeled the bodies of the two battling giants with such accuracy that you feel their muscular tensions within your own body.

Verrocchio, Andrea Del (1435-1488) Florentine

*DAVID

(*2nd floor, Room VI*) Verrocchio was too ardent a realist to portray the slayer of Goliath in the nude, and yet too fascinated by the nude figure to hide it under clothes. So he dressed his David in a tightly fitting transparent singlet.

The charm of Verrocchio's *David* is quite unlike that of Donatello's or Michelangelo's. Verrocchio's is wiry and alert. He has no self-doubt, does not brood about the past, has no concern for the future.

He is an extrovert. Note the slight smile, the same smile that so fascinated Verrocchio's pupil, Leonardo da Vinci. It reminds one of the smile of some archaic Greek statues and Gothic figures; it is a device artists have used repeatedly when seeking to endow their works with life and action.

***PALAZZO PITTI**

(*Piazza Pitti; Open daily, 10-4, Sunday, 10-1*) Construction of this forbidding, vast 15th century palace was begun by a wealthy merchant, Luca Pitti, to compete with his rivals, the Medici. The central portion was planned by Brunelleschi, and additions were made in the 16th, 18th, and 19th centuries. Nevertheless, the structure has a unity of design. Curiously enough, these additions were made by the Medici, who bought the palace in 1549 (though it retained the Pitti name). They decorated their residence with a private art collection that continued to increase for more than two centuries. The pictures are hung as they were originally, crowded together, one above the other. This sometimes makes them difficult to see; nevertheless the Pitti is interesting, as one of the few museums which retains the original appearance of the great princely collections of the 17th and 18th centuries.

Behind the Pitti are the large, formal, typically Italian Boboli Gardens, where concerts are held. At the east end of the gardens, in the Fortezza del Belvedere, are recently-restored frescoes by Uccello, illustrating scenes from the Book of Genesis.

Raphael (1483-1520) Florentine (born in Umbria)

***MADONNA OF THE CHAIR**

(*Room II, Sala di Saturno*) The composition is a masterpiece of three-dimensional design. Not only do the curves on the surface of the picture repeat the line of the circular frame, but they also lead the eye around solid forms, thus creating circular movements in space that are felt but not seen.

Raphael's genius as a composer in line and color is made strikingly clear by his introduction of the vertical post of a chair. With this device he emphasizes the roundness of the other forms. In the same room are three other impressive Raphael works.

PORTRAIT OF AGNOLO DONI

Though Raphael often idealized his female sitters, he treated his male sitters realistically, always imbuing them with dignity.

PORTRAIT OF MADDALENA DONI

The pose was derived from the "Mona Lisa." But whereas Leonardo was interested in the mysterious and subjective aspects of personality, Raphael was interested in the outward appearance and social personality of his sitter.

GRANDUCA MADONNA

Raphael's Madonnas are always gentle and sweet, his compositions always simple and spacious, his colors glowing. In this painting we see how profoundly he was influenced by Michelangelo and Leonardo. The grandeur and monumentality of the figures were inspired by Michelangelo, the strong contrast of light and shade by Leonardo. However, the oval composition (repeated by the oval of the Virgin's head) and the mood of calm and aloofness (the baby is not even pressed against his mother's bosom) are peculiarly Raphael's.

LA VELATA

(*Room III, Sala di Giove*) This has been called "the portrait of a sleeve." And it really is that, for the lady seems less interesting and even less alive than the fabric of the sleeve. Raphael must have been studying Venetian painting, and in this picture we can see how eager he was to adopt Venetian color, textural effects, and brushwork.

Titian (1477-1575) Venetian

THE CONCERT

(*Room VI, Sala di Venere*) Art critics have still not definitely established whether the *Concert* was painted by Titian or Giorgione. Titian's early work resembled Giorgione's; both chose models that looked like young artists, both enveloped their figures in haze, both often used musicians and musical instruments for subject matter, and both created pictures that are best described as visual poetry.

In the same room are two portraits clearly by Titian; one the very Titianesque lady, *La Bella*, the other a good example of Titian's skill at interpreting character—*Portrait of Pietro Aretino*, in his time a famous writer and even more famous confidence man.

Velazquez (1599-1660) Spanish

PHILIP IV OF SPAIN

(*Room I, Sala dell' Iliade*) It is interesting to compare the technique of this 17th century Spanish portrait with the 16th century portraits

by Raphael. Velazquez paints exactly what he sees at a given distance from his model; Raphael paints what he knows about the essential quality of his model. Both artists considered themselves to be painting reality.

***SAN MARCO, CONVENT OF**

(Piazza San Marco; Open daily, 10-4; Sunday, 10-1) San Marco is one of the few places where one can see Renaissance paintings in their original setting; in this 15th century monastery, now a museum, a harmonious mood of peace and quiet, humility and faith permeates the atmosphere. There are frescoes by Fra Angelico in the cloister, at the head of the staircase to the main floor, and in many of the private cells off the corridor where the monks lived. Fra Angelico would be humbly proud of the endurance of the beauty he created; he would feel at home here in today's San Marco.

Angelico, Fra (Fra Giovanni da Fiesole) (1387-1455) Florentine

THE ANNUNCIATION

(Opposite the stairway at the end of the corridor leading to the monks' cells) The Annunciation was a favorite subject in Western art, but only Simone Martini's painting in the Uffizi can be compared with this one for ability to catch the imagination of men of every age. Fra Angelico's interpretation is so psychologically and spiritually true that it comes to mind whenever the Annunciation is mentioned.

Fra Angelico was a Renaissance artist; he understood anatomy; he modeled his forms; he understood the laws of perspective. But in spirit he was Gothic; his art is a visual expression of the teachings of St. Francis. The flowers are lovingly drawn with medieval insistence on absolute accuracy of detail. Mary and the angel are other-worldly women (Mary is drawn with almost medieval two-dimensionality).

This painting tells one exactly what sort of man Fra Angelico must have been, and Vasari's biography confirms our estimate of his character. Vasari wrote, "Fra Giovanni was the most simple of men, and pious in every act of his life. It was the custom of Fra Giovanni not to retouch a picture once it was finished. He left it as it was, believing, as he said, that it was the will of God."

THE CORONATION OF THE VIRGIN

On the ground floor, the Pilgrim's Hospice has been turned into a small museum with tempera panels by Fra Angelico. All have the

same sweetness without sentimentality; all have bright glowing color but avoid prettiness. Of *The Coronation* Vasari wrote, "It is a most convincing picture of heaven, as if the blessed spirits could not look otherwise, as if, indeed it had been painted in heaven."

*THE UFFIZI

(*Piazza Della Signoria; Open daily, 10-4, Sunday, 10-1*) The Uffizi Museum, housed in a building designed by Vasari (1511-1574), the famous biographer of Italian Renaissance painters, contains works of many schools, but above all it is the great repository of Florentine painting. (Before entering the museum, see the works in the square, which are discussed later under the heading "*Piazza della Signoria*.")

The rooms devoted to Florentine art are arranged chronologically; by going through them in numerical order, you can see the outline of the development of painting in Florence. We should note that the paintings discussed below were in the following rooms at the time this book went to press; however, several changes may take place. Room II, Cimabue, Giotto; Room III, Simone Martini; Room V, Gentile da Fabriano; Room VI, Piero della Francesca; Room VIII, Fra Filippo Lippi; Room X, Botticelli; Room XIII, Filippino Lippi, Van der Goes; Room XV, Leonardo da Vinci; Room XVIII, Bronzino; Room XXV, Michelangelo, Raphael; Room XXVI, Andrea del Sarto; Room XXI, Giovanni Bellini; Room XXVIII, Titian.

Bellini, Giovanni (c1430-1516) Venetian

RELIGIOUS ALLEGORY

(*Room XXI*) The meaning of this painting (variously called *Religious Allegory*, *Souls in Purgatory*, or *Madonna of the Lake*) need not concern us. It did not concern Bellini's contemporaries or students—Giorgione and Titian, for example—who were interested only in the lyric beauty of this dreamlike scene. The figures are subordinated to the landscape. Their arrangement on the marble-floored platform increases the feeling of spaciousness; the colors of the skin and garments blend with the colors of land and water. The almost complete lack of relationship among the figures (each seems lost in reverie) heightens the mood of absolute peace and tranquility.

Botticelli, Sandro (c1444-1510) Florentine

*THE BIRTH OF VENUS

*PRIMAVERA

(Room X) These two masterpieces, perhaps more than any other paintings in the world, overwhelm the viewer with their incredible beauty. What is remarkable is that after they have been seen for the tenth or twentieth or hundredth time, the impression remains the same. They are pictures of surpassing, enduring artistry.

But their beauty is far from being the only interesting aspect of these pictures. For one thing, while today almost every informed person ranks these works among the very highest, Botticelli in his own time appealed only to a small circle of highbrows. Then he was almost forgotten until the latter part of the 19th century, when Dante Gabriel Rossetti and other critics revived interest in his work and brought a wide public to appreciate his value.

The two paintings can be regarded on other levels. They tell a story—not a clear and explicit one, but allegorical. The central figure in *Primavera* is probably Venus in the role of The Mother Force, the life-giver; it is spring, and Nature is starting the process of growth.

This is Botticelli's fundamental theme; yet he is also expressing in physical form certain philosophical ideas that were popular in Florence in the latter part of the 15th century. These Neo-Platonist concepts held that through the appreciation, understanding, and love of beauty, especially spiritual beauty, man could come close to the Divine. Botticelli was not trying to render beauty in the abstract, although he did. He *was* consciously trying to paint the classic ideal of absolute beauty. In *The Birth of Venus* he based his style on descriptions of a painting by Apelles, a famous Greek painter of the 4th century B.C.

These two pictures also had reference to his own time. It is generally believed that the central female figure in both is Simonetta Vespucci, and that even the graces in *Primavera* also represent her. Simonetta was a beautiful young girl, the reigning belle of the Medici circle from 1469 till her death at the age of twenty-three in 1476. The fact that he is picturing a dead girl may have been responsible for the undertone of melancholy with which Botticelli somehow invests these apparently bright and joyous canvases. Undoubtedly their mixture of moods is one of the elements that prevent them from becoming cloying.

In the same room are Botticelli's *Madonna of the Magnificat* and the *Madonna with Pomegranate*. The Madonnas have the same melancholy beauty as the Venus.

Bronzino, Agnolo (1503-1572) Florentine**MARIA DE MEDICI AS A CHILD**

(Room XVIII) Bronzino was a "mannerist," the name applied to a group of late 16th century artists who set up and followed strictly predetermined rules based on a study of the art of Leonardo, Raphael, and Michelangelo. They subordinated their own observation and their own temperaments to concepts of correct composition, good drawing, firm modeling. Bronzino's portraits are striking because of the marble-like hardness of the forms, the rich yet subtle color, the beauty of the handling of textures, but most of all because of the clear delineation of carefully balanced and severely simplified forms.

Cimabue (c1240-1302) Florentine**MADONNA ENTHRONED**

(Room II) Cimabue's figure style, his composition and even the facial characteristics in this painting were traditional, derived from earlier Italo-Byzantine paintings. The Virgin is seated on a throne. She faces forward, a 13th century symbol of the grandeur and gentleness of the Mother of God and Queen of Heaven. In its elegance and simple fervor, it is a fine example of late medieval painting. (It is interesting to compare this picture with the Giotto *Madonna* in the same room. Giotto's work is discussed below.)

Gentile da Fabriano (c1370-1427) Florentine**THE ADORATION OF THE MAGI**

(Room VI) It is hard to believe that the Renaissance had already arrived when Gentile da Fabriano painted this picture. It is lively and decorative, in the "International style" of the late Middle Ages, combining Northern grace of line and minute detail with Italo-Byzantine gold leaf, bright color, and flat pattern. But you must look carefully for indications that Fabriano was not completely ignorant of the investigations into modeling and perspective that were just then beginning to revolutionize art.

Giotto (c1266-1337) Florentine

•

MADONNA ENTHRONED

(Room II) To appreciate the climactic change in art that was brought on by Giotto almost singlehandedly, compare this painting with Cimabue's *Madonna Enthroned* in the same room. Cimabue's flat figures have become, with Giotto, forms that are solid, have weight, fill space. They therefore cease to be abstract symbols; they are alive.

The conviction that three-dimensionality distinguishes the real from the unreal world was the single most important factor determining the Florentine style. Giotto drew and modeled the figure of his Madonna to look like a massive block of granite. He placed her on a throne that appears to fill space. For Giotto, reality became more important than the observance of century-old formulae for representing The Virgin, the Christ Child, and angels. The Middle Ages are waning, the Renaissance is about to be born.

Goes, Hugo Van Der (c1440-1482)

PORTINARI ALTARPIECE

(Room XIII) The altarpiece was painted in Bruges for Tommaso Portinari, the Medici's representative in Flanders, and portraits of Portinari and his wife are on the side panels. The work clearly shows the influence of the Italian style on a Flemish painter. The linearity, the mysticism, and the detailed—often ugly—realism are Northern, but the unification of all figures into a circular composition, with the Christ Child at the center, shows Italian influence.

The influence worked both ways, however. When this altarpiece arrived in Florence in about 1475, it caused much excitement. Florentine artists came to study it, and left deeply impressed by the lighting effects and the precision in representation of form, color, and texture.

Paintings by two other Flemish masters, van der Weyden and Memling, are hung in the adjoining room. Here is an opportunity to contrast the Flemish and Italian approach to realism, picture organization, and drawing—in fact, to the whole aim and function of painting.

Leonardo da Vinci (1452-1519) Florentine

***THE ADORATION OF THE MAGI**

(Room XV) Leonardo never finished *The Adoration of the Magi*, and it is easy to understand why. The sense of movement in the sketchily-drawn figures of the underpainting would have been lost had he completed them in the technique of his period. The strong contrast of light and dark would have been far less dramatic had Florentine artistic principles, requiring every part of every figure to be clearly delineated, been followed. If Leonardo had finished painting all the prancing horses and wildly gesticulating figures that he sketched—if he had fully modeled and colored each one—the chances are that his lively composition would have ended as a crowded and confused canvas. Instead, it consists of a strong light

triangle against a dark background, balanced above by a dark area against a light background. Unwilling to destroy his exciting sketch, Leonardo put it aside and moved on to other projects. Centuries later, in another artistic atmosphere, painters like Goya and Daumier felt free to consider as "finished" pictures similar to this one—in monotone, with a few spontaneous brushstrokes delineating essential movement and gesture.

In the same room there is a delightful painting of the *Annunciation*. Leonardo painted at least part of it while he was still an apprentice in the workshop of Verrocchio. Critics agree that the charming angel is the work of Leonardo.

Lippi, Fra Filippo (c1406-1469) Florentine

SEATED MADONNA AND CHILD WITH ANGELS

(Room VIII) Fra Filippo Lippi was a contemporary of Fra Angelico, and also painted only religious subjects, but Fra Angelico's piety and mysticism are totally absent from Fra Filippo's work. In their place we find worldliness and lyricism. Mary is a pretty and charming young lady, the Christ Child and angels are chubby, smiling babes. It is not surprising that Fra Filippo's paintings seem almost sacrilegious, for, even in a time notorious for its loose morality, Fra Filippo's behavior was considered scandalous. He was convicted of forgery, sued for breach of contract, and then he further shocked the people of Florence by abducting a nun who later bore him two children.

Fra Filippo selected the most charming girls in Florence to model for his Madonnas. His sharp, flowing line was ideal for conveying their grace and sweetness; it moves along the contours of the figures, creating forms that seem as solid as a piece of sculpture. In this painting there seems barely enough space to accommodate the four figures; and a similar inability to create the illusion of enough space for the very solidly modeled figures is apparent in his *The Coronation of the Virgin* in the same room.

Lippi, Filippino (c1457-1504)

PORTRAIT OF AN OLD MAN

(Room XIII) The forms are so clearly defined and so simple that the portrait has the tactile value of sculpture; although seen with the eyes, it excites the sense of touch. (Filippino, as his name indicates, was a son of the errant Filippo.)

Martini, Simone (1284-1344) Sienese***THE ANNUNCIATION**

(Room III) This beautiful painting is in the Sienese style. (Siena was a conservative city that clung to medieval tradition, and produced the final flowering of Italo-Byzantine art.) Martini, the leading Sienese artist, and Lippo Memmi collaborated on *The Annunciation*. They arranged the figures within a decorative Gothic frame which made it difficult to compose the picture. The angel with uplifted wings fits gracefully into one arched section, the Madonna into another. Designing the large central panel provided the greatest challenge; only by putting in the dove of peace (symbolic of Christ), the vase of lilies (symbolic of virginity), and the forward-leaning angel with her olive branch (also symbolic of peace) is the area satisfactorily filled. The empty space makes emphatic the printed words of the angel, announcing the miracle of the coming of Christ.

Simone Martini knew how to model forms, as is well-evidenced by his treatment of the saints and of the vase of lilies. But he thought and felt in line; the lines of the angel's drapery are expressive of his eager, forward movement. The lines of Mary's robe show that she is shyly drawing back. Even more important for creating a sense of the miraculous event is the Byzantine gold background, beautiful in itself and useful as a device for raising the scene from mundane reality.

Michelangelo (1475-1564) Florentine**HOLY FAMILY**

(Room XXV) The Virgin is represented as a magnificent and powerful woman whose twisted pose and foreshortened, bare arm emphasize her strength. The Christ Child is a chubby cherub, derived from Roman art. And in the background are nude figures in classic poses.

In trying to understand why Michelangelo represented the Holy Family in this way it is important to remember that the men of the Renaissance were intent on harmonizing the pagan passion for physical beauty and the Christian passion for spiritual beauty. Michelangelo himself wrote:

Mine eyes that are enamored of things fair
And this my soul that for salvation cries
May never heavenward rise
Unless the sight of beauty lifts them there.

Piero della Francesca (1416-1492) Florentine (born in Umbria)**DUKE AND DUCHESS OF URBINO**

(Room VII) The profile portrait was popular in Italy in the 15th century. It had a simplicity of form that satisfied the taste of the time, and it was well suited to detailed delineation of the complex coiffures, the jewelry, the velvets and brocades that their owners wanted to display. Here, as in most early Renaissance painting, the portraits show only the head and shoulders, and the figures are placed right up against the picture plane. The landscape background is unrelated to the figures—it looks like a painting of a landscape hung behind the sitters.

Though the portraits of the Duke and Duchess are uncompromising in their realism, a sense of the pride and dignity of the sitters shines out from their ugly faces.

On the back of the portrait panels are two allegorical pictures, the *Triumph of the Duke and Duchess*. The Duke and Duchess are riding in wagons accompanied by women representing Virtue. The lovely Umbrian landscape is realistically portrayed behind the imagined figures.

Raphael (1483-1520) Florentine (born in Umbria)***LEO X AND THE TWO CARDINALS**

(Room XXV) This is one of Raphael's later portraits, free of classic restraint and symmetry. It is a powerful psychological portrait of a worldly, intelligent pope and his untrustworthy cardinals, made more dramatic by intense reds, an unusual composition, a massive architectural background, and the dominance of the monumental central figure.

MADONNA DEL CARDELLINO (MADONNA OF THE GOLDFINCH)

(Room XV) Raphael painted a whole series of lovely Madonnas with the infant Christ as a charming baby, and with St. John the Baptist looking on. These are probably the world's best-loved Madonnas. The feeling of calm Raphael achieves is partially the result of facial expression, but it also must be ascribed to the perfectly balanced though asymmetrical composition. Every movement or weight on one side of an imaginary center line running from the Madonna's head to her knee is balanced by an equivalent movement or weight on the other. The Madonna faces toward the left, her body toward the right; the tense turning body of the Christ Child balances the larger but relaxed figure of St. John. Thus Raphael combines variety with absolute repose.

Sarto, Andrea del (1486-1531) Florentine**THE MADONNA OF THE HARPIES**

(Room XXVI) Andrea del Sarto was a minor Raphael. He combined the styles of Leonardo and Michelangelo, had tremendous technical facility, and the people he painted are prettily appealing. Lacking Raphael's grandeur and seriousness, del Sarto nonetheless influenced a large number of painters in the succeeding generation with his sentimentality, his soft modeling, and sweet colors. Until the 19th century his work was popular, but now he is ignored by critics and public alike.

Titian (1477-1576) Venetian**THE VENUS OF URBINO**

(Room XXVIII) Here is a beautiful nude woman. The graceful curves of her relaxed body, her pearly skin and glistening golden hair are set off against the pure white and deeply colored fabrics on which she is lying. Venus is portrayed as a rich Venetian lady, reclining on a couch in her sumptuous palace.

Viewing this painting in Florence, among the works of Florentines, is particularly enlightening, for it is impossible to find a Florentine painting that resembles this Venetian work. Titian uses color and the contrast of light and shade to compose the picture; the Florentines use line and form. Titian balances a close-up figure on the left with deep space on the right; the Florentines achieve balance by counterpoising solid figures that seem to have equivalent weight. Titian pleases the senses; the Florentines, at their best, appeal to the intellect. Titian in this painting is interested in the surface of things; the Florentines are interested in their fundamental three-dimensional quality. A basic difference between the two styles lies in the fact that the Venetians thought in terms of paint and brush strokes, the Florentines in terms of line and sculpture.

Uccello, Paolo (1396/7-1475) Florentine**THE ROUT OF SAN ROMANO**

(Room VII) Uccello painted three panels illustrating a battle between the Sienese and the Florentines. This one is delightful; so is the one in the Louvre; the best preserved of all is in the National Gallery in London. Uccello was a true representative of his time when men were trying to formulate scientific laws that would make painting "realistic." He spent his whole life in an effort to master the laws of perspective; and perhaps his painstaking attempts to draw horses and men correctly from any angle accounts for their

rather wooden appearance. Yet Uccello's work has the vitality so often found in the work of artists struggling to create a new style.

BUILDINGS, MONUMENTS

CHURCH OF THE CARMINE

(*Piazza d. Carmine*) The church is famous for Masaccio's frescoes in the Brancacci Chapel.

Masaccio (1401-1428) Florentine

*FRESCOES ILLUSTRATING THE LIFE OF ST. PETER

At first sight the frescoes may seem dreary and dark. They have suffered from fire, fading, and poor restoration. Not all the paintings are by Masaccio; Masolino and Filippino Lippi worked here also. Even so, it is exciting to realize that at one time or another every great Florentine painter stood at this very spot to study these masterpieces by Masaccio, the man who in a few years changed the entire course of Western art.

Masaccio was the first to realize that figures would seem more natural and the composition more unified if there were but a single source of light. Giotto had a general idea of linear perspective; Masaccio was the first to draw all figures and the buildings and trees around them as they look from a single viewpoint. Masaccio was the first Italian painter to master aerial perspective; he blurred outlines and neutralized the color of forms receding in the distance, and thus he increased the illusion that air and space envelop distant figures.

Two generations later Leonardo, Michelangelo, Raphael and the other leading artists of the 16th century came to study Masaccio's frescoes. They were primarily interested in how he obtained his solemn and monumental effects. They saw that by eliminating every detail and every movement except the significant gesture, Masaccio conveyed a sense of spiritual grandeur; that by making forms appear even more massive and solid than they are, he affirmed his faith in the value and meaning of the material universe.

The frescoes that critics attribute to Masaccio are: *St. Peter Baptizing*, *Payment of the Tribute Money*, *The Expulsion from Eden*, *St. Peter Cures the Sick with His Shadow*, and *St. Peter Enthroned*.

PAYMENT OF THE TRIBUTE MONEY

The fresco combines three episodes of a biblical story in one composition. In the center a Roman tax collector, in a tunic and with his

back to us, demands tribute for Caesar. Christ points to the river's edge. At the left Peter discovers the tax money in the mouth of a fish. At the right he hands it over to the Roman. For the first time in Western art, the figures really appear to be standing on the ground; they have the weight and immutability of sculpture.

THE EXPULSION FROM EDEN

Masaccio was the first Renaissance artist to "treat the nude with dignity." By foreshortening the angel, he creates the illusion of depth. The corner of a building, seen on the left side, serves only to plant Adam and Eve firmly on the earth. The barren setting and the simplified forms of the bodies make more forceful the significant gestures: Adam is overwhelmed with remorse. Eve wails and covers herself in shame.

ST. PETER ENTHRONED

This is one of the most monumental and powerful of Masaccio's compositions. Three men and St. Peter form a triangular composition. The figures are so strongly modeled and the forms so simplified that they appear to be carved of hard stone. The fact that only St. Peter faces forward, that only he lifts his head, and that a strong light falls directly on his face increases the emotional impact of the picture.

CATHEDRAL OF SANTA MARIA DEL FIORE ("DUOMO")

(*Piazza del Duomo*) The Cathedral group consists of three buildings; the Cathedral itself, the Campanile (bell tower), and the Baptistry. Although built at different times, the designs of the three harmonize well. Be sure to see the important sculpture on the exterior of the buildings and in the interior of the Cathedral and the Baptistry.

The Cathedral of Santa Maria del Fiore is disappointing when seen from close by. The dull façade of this Gothic and Renaissance church (which was begun in the late 13th century) is a 19th century production. The interior is dark and dingy (though it must be admitted that these features seem almost attractive when one comes in out of the strong Italian sun on a hot summer's day). The nave is wide and the piers widely separated; thus there is a feeling of spaciousness, but no strong vertical movement toward the vaults, nor a horizontal movement toward the apse. Also lacking is the decorative richness of the interiors of the cathedrals of Pisa, Siena, and Orvieto. To appreciate the cathedral's design it must be viewed

from one of the hills around Florence, for from there you see that the dome rises majestically over the city.

The story of the building of this cathedral is the story of the birth of Renaissance architecture. The church was begun in 1296 by Arnolfo di Cambio, and parts were added slowly. The ambitious Florentines wanted a huge dome over the crossing, but they didn't know how to erect one, so the building was left unfinished. In the 15th century Brunelleschi, who had just returned from studying the Pantheon and other ancient monuments in Rome, presented a daring plan for a dome. It was accepted, for the Florentines were eager to beautify their city. This was a time of intense artistic activity: Ghiberti was working on the east door of the Baptistery. Donatello was working on statues to fit into the niches of the cathedral and campanile. Uccello, Gozzoli, and Lippi were decorating the walls of churches and palazzi.

Brunelleschi built the highest dome since Roman times. He planned and successfully carried out a design unlike anything that had been done before. He used a completely original building technique combining Gothic and Classic features. The pointed dome consists of inner and outer shells constructed on the Gothic principle, with eight exposed ribs and sixteen intermediate concealed ribs supporting panels. Concealed metal chains which are necessary to contain the outward thrust of the arches encircle the dome. The structure is essentially Gothic in technique. Brunelleschi hid most of the ribs in order to give the dome classic simplicity of design. The lightness, delicacy, linearity and originality of the design, however, are neither Gothic nor Roman. They are 15th century Florentine.

His brilliant success with the dome of the cathedral established Brunelleschi as the foremost architect of 15th century Florence. Everywhere in the city are buildings he designed either independently or with other architects.

Michelangelo (1475-1564) Florentine

***DESCENT FROM THE CROSS**

(The first chapel in the left transept when facing the apse.) Descent from the Cross is the last statue Michelangelo carved. He portrayed himself as Joseph of Arimathea, supporting the collapsing figure of Jesus with the assistance of the Virgin and Mary Magdalene. All four figures blend into one monumental pyramid of stone, but Michelangelo carved Mary Magdalene with the greatest detail, making her much smaller than the others. She is portrayed as human;

the three other figures are symbolic representations of the eternal values of love, pity, and despair.

The Baptistery

Begun in the 11th century, and built in the Italo-Byzantine style, the Baptistery has magnificent Ghiberti doors outside, and Donatello's astonishing *Mary Magdalene* within.

Ghiberti (1378-1455) Florentine

***THE DOORS OF PARADISE**

(*Facing the Cathedral*) They received their name from Michelangelo, who called the bronze doors "worthy to be the Gates of Paradise." The way Ghiberti created the illusion of space and air in these low reliefs (only one inch deep) is nothing short of miraculous. The grace of many of the figures, the liveliness of his story-telling (often two scenes of a story are incorporated in a single panel), and the variety of textures delight us as much today as they did Michelangelo four centuries ago.

The doors almost seem to be paintings in bronze, except that here light and shade are determined by the position of the sun and the weather—not by the artist. Thus the pattern of darks and lights is continuously changing. It is exciting to watch, but it can also be frustrating, and there are modern critics who berate Ghiberti for having ignored the particular qualities of the medium in which he worked. There is some logic in their criticism; you can see the subtle beauty of the panels better in a photograph than in the original.

Still, whether seen in bronze or photograph, there have never been more charming and delightful interpretations of the stories of the Old Testament. Going from left to right and from top to bottom they represent (1) The Creation of Adam and Eve and Original Sin, (2) The Story of Cain and Abel, (3) The Sacrifice and Drunkenness of Noah, (4) The Angels Appearing to Abraham and the Sacrifice of Isaac, (5) The Story of Esau and Jacob, (6) Joseph Sold into Slavery and Recognized by his Brethren, (7) Moses and the Tables of the Law, (8) The Fall of Jericho, (9) Battle against the Philistines and the Death of Goliath, and (10) Solomon and the Queen of Sheba.

Donatello (1386-1466) Florentine

MARY MAGDALENE

(*Interior*) In the place reserved for the baptism of Florentine babies is this gruesome wooden statue of Mary Magdalene. Something of that Italian spirit which both fascinates and shocks the Northerner

is expressed in the selection of a baptistery as the suitable place to exhibit an ugly figure symbolizing sin and death. Its creator, Donatello, was the leading sculptor of the 15th century, and an experimenter in many styles. Here he is a realist, pushing realism to the extreme. A cadaver must have been the model for this statue.

*The Campanile

This 14th century bell tower, a gay, simple, square structure in Tuscan Gothic style, was designed by Giotto (c1266-1337) but not completed until after his death. The veneer of colored marble—embellished with sculptured friezes and patterned marble inlay—invests it with charm and brightness. Nathaniel Hawthorne whimsically described the Campanile as “a toy of ivory which some ingenious and pious monk might have spent his lifetime in adorning . . . and when it was finished, seeing it so beautiful, he prayed that it might miraculously be magnified from the size of one foot to that of three hundred.”

One of the many figures in the niches of the tower portrays an ugly man with a completely bald head. His gauntness is accentuated by the voluminous drapery thrown over his shoulder. This is Donatello's famous *Lo Zuccone*, a striking example of the sculptor's experimentation with unsparing realism.

It is difficult to appreciate the Campanile while standing near its base, but as you wander through Florence it often looms at the end of a narrow street. Then the striking contrast of the strength and simplicity of its basic square shape with the ornate and colorful patterns that completely cover the surface can be fully appreciated.

OR SAN MICHELE

(*Via Calzaiuoli*) Statues by the leading 15th century sculptors are set on pilasters between the arcades. Starting at the left on the side facing the *Via Calzaiuoli* there are *St. John the Baptist* by Lorenzo Ghiberti, *St. Thomas* by Verrocchio, *St. Luke* by Giambologna, and then statues of other saints by Giambologna, Donatello, Nanni di Bahco, Ghiberti, and Baccio da Montelupo.

•

MEDICI-RICCARDI PALACE

(*Via Cavour*) This palace was built by the architect Michelozzo as a residence for the Medici family, which occupied it for over 200 years. In 1659 it was sold to the Riccardi family, and although the interior

has been much altered, the original exterior design and plan remain. Its heavily rusticated masonry walls, crowning cornice, and generally horizontal emphasis are typical of the handsome, fortress-palazzi of the Italian Renaissance, as is the fact that it is centered around an interior court into which the rooms open. Above the arcade that surrounds the court are eight medallions, enlarged copies of antique gems made by Donatello.

Gozzoli, Benozzo (1420-1497)

***THE PROCESSION OF THE MAGI**

(*Chapel 1st floor*) One room in the Medici-Riccardi Palace that has not been changed is the chapel, decorated on three walls with Gozzoli's delightful fresco. It does not represent the biblical procession at all, as its name would indicate, but a train of Florentine notables and their guests. The two elder kings are the Greek Patriarch Joseph and the Byzantine Emperor, John Paleologus, who had been in Florence twenty years before. The third young king is none other than the young Lorenzo de Medici, and following them are various other Medicis, members of their court, and Gozzoli himself, who signed his name on his hat.

This picture, gay, high-spirited, brightly and attractively colored, is symbolic of the enjoyment of life that typified the early Renaissance, when men had come to believe that it was better to find happiness here below than wait for the chance they might attain it in Heaven.

It should be noted that the chapel is windowless and dark; before you can view the frescoes it is necessary for the attendant (who always seems to be present) to turn on the lights. Once this is done, the whole picture is spread out before the viewer, brightly lighted at eye-level. Indeed it can be seen more clearly and easily than most other Italian frescoes, many of which are painted high up on the walls of a church, in a spot on which the sunlight rarely falls.

SANTA CROCE

(*Piazza Santa Croce*) This large, 13th century church, an Italian Gothic version of a Christian basilica, was built by Arnolfo di Cambio, who also directed the construction of the Cathedral and the Palazzo della Signoria. (The façade was not constructed until the 19th century.) Santa Croce is the Westminster Abbey of Florence; many of Italy's great men are buried here.

Just past the fifth altar of the right hand aisle is a bas-relief by

Donatello representing the *Annunciation*. Note the classic face of the Virgin, the classic architectural setting, and the chubby nude cherubs, favorite subjects in Renaissance art. At the rear of the transept is the Bardi Chapel, decorated with frescoes illustrating the *Life of St. Francis* by Giotto. Unfortunately these have been completely repainted. The monumental compositions by which the eye is directed toward the major action and the massive figure style is about all that can be seen of Giotto's art from these frescoes.

PAZZI CHAPEL

(*In the Cloisters*) Brunelleschi studied earlier architectural styles. He used ancient and medieval techniques and decorative elements, but combined them in imaginative and original ways—as in this 15th century, Renaissance chapel, designed along the lines of a Roman temple with a Byzantine dome on pendentives incorporated into the plan. Corinthian columns, Roman arches, vaults, and mouldings have been arranged in non-Roman ways, and the effect is light and charming, rather than heavy and impressive as most Roman buildings were. This is considered the most nearly perfect building in the early 15th century style.

SAN LORENZO

(*Piazza S. Lorenzo*) Brunelleschi started the construction of San Lorenzo, and other architects contributed to its impressive interior, among them Michelangelo. The bronze pulpits are by Donatello.

Michelangelo (1475-1564) Florentine

*MEDICI CHAPEL

(*The chapel is on the right side of the church of San Lorenzo*) Michelangelo planned it as a unit, the sculpture and architecture to be designed in relation to each other. Unfortunately—as with so many of Michelangelo's ambitious projects—war and revolution, the whim of his patron, the Pope, and his own irascible disposition prevented the completion of the scheme. But Michelangelo did complete two sculptured tombs (for Lorenzo II and Giuliano, members of the Medici family) and a statue of the Madonna and Child.

Many interpretations have been offered as to the significance of the figures on the tombs. Lorenzo (on the left tomb, as one faces the altar) is said to symbolize contemplative thought; the nude figures below him, Dawn and Dusk. Giuliano (on the right tomb) symbolizes action; the male figure below represents Day struggling to

arise, while Night (a woman) is asleep. Less convincing explanations are given for the curious fact that the figure of Night has a beautiful, idealized, youthful head, and a wrinkled aged body, and that the female figures have the same muscular development and proportions as the males.

Michelangelo increased the emotional effect by certain devices that later became standard in Baroque art. First, Lorenzo's helmet throws his head in shade, and it is by the shadow, not the form, that the melancholy and mysterious mood is conveyed. Second, the nude figures are not "balanced": only through muscular tension and strained, turning poses do they seem to keep themselves from "sliding off" the curved sarcophagus. Michelangelo belonged to the High Renaissance, and he believed in balance and repose; but his spirit strove for the opposite. The emphatic horizontals and verticals of the architecture, the strong and detailed modeling of the centrally placed Medici Dukes, hold in check the restless instability of the symbolic figures.

Note the dramatic contrast of the monumental, elongated, and stylized figure of the brooding Madonna and the chubby, lively Babe who twists His body toward her.

SANTA MARIA NOVELLA

(*Piazza S. Maria Novella*) This medieval church has a Renaissance façade designed by Alberti, the leading Florentine architect of the second half of the 15th century. The flanking scrolls above the aisles change the medieval functional design (in which structure was frankly revealed) to a Renaissance design in which unity of the whole was the primary consideration. The large, elegant interior is decorated with frescoes by Florentine masters of the 14th and 15th centuries.

Ghirlandaio, Domenico (1449-1494) Florentine

FRESCOES

(*In the apse*) Ghirlandaio and his assistants covered the apse of Santa Maria Novella with scenes vividly depicting the customs, the taste in furnishings and clothes of 15th century Florence. If you want to look into the private lives of Ghirlandaio's contemporaries, here is the place to do it. It is interesting that the churchmen of that day saw nothing sacreligious in the fact that Ghirlandaio used biblical subject matter—the lives of the Virgin and St. John the Baptist—as an excuse to cover church walls with colorful and de-

tailed representations of the pageantry and materialism of Florentine life.

Masaccio (1401-1428) Florentine

THE TRINITY

(*Behind you as you enter the Cathedral*) *The Trinity* is an important "first" in the history of art. Masaccio painted it as if he were one of the onlookers at the Crucifixion, standing just below the crucifix. The figures are foreshortened, the lighting is consistent throughout. For the first time, all is seen from a single viewpoint. The simple grandeur of the figures and the monumental architectural framework had a great influence on High Renaissance 16th century painters like Raphael and Michelangelo.

SAN MINIATO AL MONTE

(*Viale Galileo*) San Miniato is a typical Tuscan medieval church, richly decorated with green and white marble on the exterior, with paint and mosaics inside. The colored ceiling and much of the mosaics have been restored. The view from the front of this Romanesque (12th-13th centuries) church is one of the finest in Florence.

PIAZZA DELLA SIGNORIA

The Piazza has been the center of Florence's political life for six centuries. It is also the tourist center, for here is the Uffizi, with its world famous museum, the Palazzo della Signoria, and the Loggia della Signoria.

LOGGIA DELLA SIGNORIA

(*In the Piazza*) A charming and lively statue of *Perseus* by Benvenuto Cellini, the 16th century artist best known for his gold- and silver-smithing, is one of the works standing on the porch.

PALAZZO DELLA SIGNORIA (PALAZZO VECCHIO)

The heavy, forbidding building and its asymmetrically-placed watch tower were built by the rulers of medieval Florence as a municipal center and fortress. Additions and redecoration of the interior were carried out in the 15th and 16th centuries, primarily under the supervision of Vasari. The Courtyard, redesigned by Michelozzo, has a fountain in the center with Verrocchio's beloved *Boy and Dolphin*.

Verrocchio (1435-1488) Renaissance**BOY AND DOLPHIN**

In the center of the courtyard (designed by Michelozzo, a 15th century architect) is this charming statuette by Verrocchio, one of the liveliest and most appealing of the many representations of babies and young children that so delighted the youthful spirit of 15th century artists. (The naked little cupid-like putti of Roman art were the original source of inspiration, but the Florentine putti are real children, doing childish things, and having individual personalities.) This is one of the first statues ever to be fully designed in the round. The lines of the child and dolphin direct the eye around the statue, and from every angle the composition is both balanced and dynamic.

SPEDALE DEGLI INNOCENTI (FOUNDLING HOSPITAL)

(*Piazza della Santissima Annunziata*) The façade was designed by Brunelleschi. The arches and Corinthian columns are of classic inspiration, but the lightness and delicacy of the design are typically 15th century. Between the arches over the porch are circular enameled terra-cotta medallions by Andrea della Robbia (except for some that were done recently). They add a note of color, and the charming putti are well suited to the design and purpose of the building.

**HERCULANEUM (See Pompeii)****MILAN (Northern Italy)**

Milan is the industrial capital of Italy; it also contains important art collections, and what is probably the most famous single Western painting, Leonardo's *Last Supper*. Since Leonardo spent 16 years in the service of the Duke of Milan, it is not surprising that Milanese painting is Leonardesque.

Since World War II, Milan has become an important center of modern art. Among the outstanding galleries are: Annunziata, Via Manzoni 46; D'Arte Selezione, Via Brera 14; Bergamini, Corsa Venezia 16; Blu, Via Andegari 12; and Naviglio, Via Manzoni 45.

***Ambrosiana Museum**

(*Via Clerici; Open daily, 10-4*) The Pinacoteca Ambrosiana is famous for its collection of nearly 1,750 sketches and notes by Leonardo da Vinci.

***Brera Museum**

(*Via Brera; Open daily, 10-4; Sunday, 9-12*) The Brera has one of the world's outstanding collections of Italian art. Naturally, the north Italian painters are particularly well represented. Do not miss the paintings by Tintoretto, Room IV; Gentile Bellini, Room V; Mantegna, Crivelli, and Giovanni Bellini, Room VIII; Raphael and Piero della Francesca, Room XXVI; and Signorelli, Room XXVII.

Bellini, Gentile (1429-1507) Venetian**ST. MARK PREACHING IN THE SQUARE AT ALEXANDRIA**

(*Room V*) Without apparent conscious effort to order the composition, Bellini has created a marvelously decorative painting. Light and color unify the scene of ornately dressed people crowding in a large open square.

Bellini, Giovanni (c1430-1516) Venetian**PIETÀ**

(*Room VIII*) Despite the hard linear contours he copied from Mantegna, the natural sweetness apparent in all of Bellini's work adds a note of gentle sadness to the tragic scene.

Crivelli, Carlo (c1430-1495) Venetian**MADONNA DELLA CANDELETTA**

(*Room VIII*) Crivelli was a Venetian by birth, but he left Venice to live in isolation in a small town on the mainland, where he developed a style uniquely his own. As does all his work, this painting has a mystic quality. The figures are as austere and solemn as those in a Byzantine icon, but at the same time the forms are precisely modeled and look sculptural. The deeply religious feeling combines strangely with the meticulous handling of brocades, marbles, fruit, and other objects which have no religious significance. Also in Room VIII is his *Coronation of the Virgin*.

Mantegna (1431-1506) North Italian***DEAD CHRIST**

(*Room VIII*) By extreme foreshortening of the figure, the horror of death is conveyed. It is strange that through his passion for perspective, Mantegna has achieved a powerfully emotional painting.

Piero Della Francesca (1416-1492) Umbrian**VIRGIN AND CHILD SURROUNDED BY ANGELS AND SAINTS**

(Room XXVI) The intense yet atmospheric light is characteristic of Piero's late work. Equally typical is the evidence of his interest in pure form; in this painting the shell and the egg are used like the theme in a symphony; Piero bases the forms of the figures on these simple, beautiful shapes. The figures are arranged to repeat the curve of the apse.

Raphael (1483-1520) Florentine, born in Umbria**MARRIAGE OF THE VIRGIN**

(Room XXVI) The painting was an early one and its simple, symmetrical, and spacious composition (despite the illusion of space, all the figures are arranged on one plane), its harmonious subdued tones, and its sweetness and calm remind one of the works of Perugino, Raphael's first teacher.

Signorelli (c1441-1523) Umbrian**THE FLAGELLATION**

(Room XXVII) Signorelli's main passion was to paint the human body in action, making the figures appear to be as three dimensional as a bronze statue.

Tintoretto (1518-1594) Venetian**ST. MARK APPEARS TO THE VENETIANS SEEKING HIS REMAINS**

(Room IV) The deep space, the theatrical movement and lighting, and the diagonal composition are typical of Tintoretto's religious style.

Poldi Pezzoli Museum

(Via Morone) The museum houses the valuable collection of paintings and art treasures donated to the city of Milan by Gian Pezzoli. Florentine and Venetian painters of the 15th century are well represented, as are native Lombard painters (of whom Luini is the best known).

The Duomo

(Piazza del Duomo) Few buildings arouse such opposite reactions from scholars as The Duomo—the Cathedral of Milan. The shining white marble exterior—decorated with intricate lacy patterns on the windows, buttresses, and pinnacles—has been called a “fairy-

and of marble" by some, "an Italian wedding cake" by others. The vast and lofty interior (it is one of the largest medieval cathedrals in the world) has been described as awe-inspiring—and as dreary and poorly proportioned. Stand in the outer aisles to get the best view of the forest of huge piers (the canopied niches have statues 10 feet high). For the best view of the exterior decoration, go by elevator to the roof to wander among the marble pinnacles and statues.

Milan Cathedral is the one genuinely Gothic cathedral in Italy. It was built over many centuries: construction began in 1386, but the façade was not completed until the 19th century. More than fifty architects, most of them German and French, had a hand in the design, and as a result Italian, French, and German characteristics combine to form a unique structure.

Sant' Ambrogio

Piazza Sant' Ambrogio) This early Romanesque church is of particular interest to scholars of architecture, who consider it probable that it was the first church roofed with ribbed groin vaults. This major advance in vaulting techniques made possible the pointed ribbed vaults of the Gothic cathedral. Paliottio's altar case (c835) is made of gold and silver plate, enameled and encrusted with uncut jewels.

Santa Maria delle Grazie

Corso Magenta) Begun as a Gothic structure, the church was completed by Bramante (1444-1514) in Renaissance style. The massing of forms into a unified pyramid is best seen from the rear. The dome (on a sixteen-sided drum) rises above the square bulk of the building, which is flanked by a round apse and chapels. Brick and terra cotta add color and pattern to the design. In the Cenacolo Vinciano, next to the church, is *The Last Supper* by Leonardo.

Leonardo da Vinci (1452-1519) Florentine

*THE LAST SUPPER

Although almost nothing is left of Leonardo's original painting, the faded fresco is still tremendously exciting. The chapel was hit in World War II, but miraculously the fresco itself suffered almost no damage, and while the building has been used for many purposes, including the stabling of horses, the fresco's poor condition is largely Leonardo's fault. Always in a hurry, and always an experimenter, he devised his own fresco technique, painting on dry

rather than wet plaster; as a result, the picture began to peel some twenty years after its completion.

The Last Supper was the first work in the monumental High Renaissance style of the 16th century. Fifteenth century artists had been occupied with solving problems of realistic representation, modeling, perspective, movement, and light. Leonardo accepted the realistic conventions, but had more ambitious aims; he wanted to make paintings that would convey great ideas and deep emotion. By elimination of trivial detail and organization of composition, he made dramatically clear the essential meaning of the picture. Despite the classically simple composition of balanced verticals, horizontals, and diagonals, there is movement and excitement in *The Last Supper*. Christ alone is calm in contrast with the extreme agitation of the apostles near Him. The figures are arranged in a row on one side of the table, yet Christ dominates the picture, for Leonardo's design focuses attention on Him. He is at the exact center, the one figure sitting stiffly in a frontal position. The strong perspective lines of wall and ceiling meet at His head, the arch of the window frames Him, the view through it creating a feeling of limitless space in an otherwise completely enclosed area.

The apostles are grouped in threes, a device Leonardo used to avoid the monotony likely to result from arranging twelve figures in a row. Though Judas is part of one group, his isolation is dramatized by his violent movement of withdrawal and by the dark shadow of guilt that falls on his face. All this contrasts with the intense concern of the other apostles, each reacting according to his own personality at the climactic moment when Christ utters the words, "One of you shall betray me."

NAPLES (*Southern Italy*)

After visiting Pompeii or Herculaneum be sure to allow time to visit the National Museum, for it contains many of the most important objects found in the ruins.

***National Museum**

(*Piazza del Museo; Open daily, 9:30-4; Thursday and Sunday, 9-1*)
On the ground floor is a tremendous collection of Greek and Roman sculpture. On the mezzanine—also called the Entresol—are important mosaics and paintings from Pompeii and Herculaneum, with examples of the two most popular styles; one based on Hellenic idealism (and preferred by aristocrats), the other more realistic and

lively (and preferred by the middle classes). You will note the great variety of subject matter; landscapes, portraits, still-lives, architectural scenes, illustrations of plays and mythical stories. Some are works by talented artists, some are by hacks. There is no better place to learn about the lives of Roman citizens in the 1st century B.C., and to learn how they felt about the world.

A picture gallery on the first floor contains paintings, primarily Italian, dating from the 14th to the 19th centuries. Only a few works in it are outstanding.

KNUCKLEBONE PLAYERS

(*Mezzanine, in the right wing, Room I*) Two women play a game like jacks; three others stand behind them. The painting, on a slab of marble, was found at Herculaneum, and is undoubtedly a copy of a Greek work. But in this case the copy was made by a sensitive and skilled artist whose name was Alexandros. The restraint in movement, the rhythmic beauty of line, and the balanced (but not completely symmetrical) composition are characteristic of Greek art in the Golden Age, 5th century B.C. Discreet use of color and shading adds variety—and increases the solidity of the figures—but does not detract from the linear beauty of the picture.

BATTLE OF ALEXANDER AND DARIUS

(*Mezzanine, left wing, Room IV*) The mosaic is believed to be copied from a Greek painting of the 4th century B.C. Scholars believe that the original was painted by Philoxenos, known to us only through ancient writings; this copy was found in the House of the Faun in Pompeii. Unlike Greek art of the Golden Age, emotion and movement are the artist's major concern, and (though the background remains almost bare), a tree is added to increase realism and give a feeling of three dimensional space. Note that despite the violent action and the confused crowds of moving men and horses, there is order and unity in the composition. The figures of Darius and Alexander balance each other, and the spears draw the eye from the upper part of the panel toward Alexander, whose chariot is the focal spot of the composition.

Bellini, Giovanni (c1430-1516) Venetian

TRANSFIGURATION

(*Picture Gallery, Room VI*) The painting shows how deeply Bellini was influenced by his brother-in-law, Mantegna, for the figures are drawn with a hard line. The landscape, painted with the glowing

color and softened contours of nature, and bathed in evening light, is completely Venetian.

Brueghel, Pieter The Elder (1525-1569) Flemish

BLIND LEADING THE BLIND

(*Picture Gallery, 1st floor, Room I*) The painting was probably meant to satirize the hopeless situation of the people of Flanders under the ruthless rule of the Spanish Duke of Alba. The three blind men, unable to protect themselves from being led into a ditch, seem even more awkward and ugly because around them is the beautiful and peaceful Flemish countryside.

Titian (1477-1576) Venetian

POPE PAUL III AND HIS NEPHEWS

(*Picture Gallery, Room XII*) Titian has created a penetrating study of the three men, subtly hinting at their uneasy relationship toward each other.

ORVIETO (78 Miles North of Rome)

Orvieto is one of the most picturesque of all the Tuscan hill towns, with medieval houses and palaces clustered together at the top of the hill, and the cathedral rising above them.

***Orvieto Cathedral**

This Gothic church (1290-1310) was designed by Arnolfo di Cambio, though it was not completed during his lifetime. The exterior is decorated with the striping of black and white marble so popular in Tuscany. The façade by Lorenzo Maitani (c1275-1330) is a flat screen designed independently of the rest of the church; it looks, in fact, like a giant altarpiece. The colorful mosaics, the lacy Gothic stonework, and the relief carving create a lively, ornate surface, which is unified by a framework of triangles and squares.

The relief carvings on the pilasters between the front portals may have been carved by Maitani. They illustrate the story of Genesis, and while naive in conception and confused in arrangement, they exhibit the vitality and spontaneity so often found in the art of men who are breaking with outworn tradition. Though the figures are clumsy and out of proportion (the nudes are particularly unconvincing), they do seem to be acting out their parts in the biblical stories. (It is important to remember that a thousand years had passed since sculptors had last carved such lively and human figures.) The interior of the cathedral is simple and dignified. Cylindrical

pillars support the nave arcade; the roof is of wood. The famous Signorelli frescoes are the chief feature of interest.

Signorelli (c1441-1523) Umbrian

FRESCOES OF LAST JUDGMENT

(*Brizio—or New—chapel in right transept*) Signorelli was a student of Piero della Francesca, and learned from him how to balance solid figures in a spatial composition; but the man who had the deepest influence on Signorelli was Pollaiuolo, the ardent anatomist. The frescoes in Orvieto were Signorelli's most ambitious project. The painting of the Chapel was begun by Fra Angelico and Benozzo Gozzoli, but the major panels were all conceived and painted by Signorelli. Dante's *Divine Comedy* provided the theme, one most suitable for Signorelli's peculiar talents. The major scenes are *The Resurrection of the Body*, *The Condemned*, and *Calling of the Elect*. A portrait of Dante himself, in a square frame, is one of the small pictures set into the arabesque decoration on the lower part of the wall.

Signorelli represented nude and garbed figures in almost every conceivable pose. The figures seem to be made of hard metal; they crowd together, pushing and pulling in every direction, yet each part of each figure is clearly delineated. Fear and horror are expressed by grimacing faces and violent gestures. Fear and horror were no doubt just what Signorelli intended to arouse in the onlooker, and he succeeded, perhaps, in his own time. Today you may smile with amusement at his naive and literal-minded conception of Heaven and Hell. However, you cannot but derive delight from the wonderful way in which he organized three-dimensional, brightly-colored forms into a complex yet balanced mural decoration.

PADUA (25 Miles West of Venice)

Padua is notable in the history of art because Giotto, the first modern painter, and Donatello, the first modern sculptor, worked there; and some of their best creations are still to be seen in the city.

Capella degli Scrovegni

The Arena Chapel is a small, plain building, and for that very reason effectively sets off Giotto's monumental pictures. There is a story that Dante, exiled from Florence, visited his fellow-citizen, Giotto, when the latter was working here.

Giotto (c1266-1337) Florentine***FRESCOS**

In the 13th century St. Francis preached a humanistic Christianity that immediately moved the hearts and caught the imaginations of men throughout Europe. Shortly after his death, the artist Giotto appeared, and singlehandedly created an art to express this humanized religion. In so doing, he set all Western painting on a new course.

Of all remaining works by Giotto, the frescoes here are in the most excellent condition; the colors have retained their original intensity. The panels on either side of the chapel tell the story of Christ with dramatic realism, with a sense of the universal significance of each episode, and with an insight into basic human emotions that has perhaps never been equaled. Giotto achieved realism not by copying nature, but by studying it and then painting what he considered its essential attributes.

The figures, pictured as ordinary peasants, are as solid as stone. Forms are simplified. All the faces conform to the conventional Italo-Byzantine formula, expression of emotion being conveyed only by significant gesture. Landscape and buildings are indicated symbolically (the settings may have been inspired by the scenery for the morality plays that were popular at the time). The compositions are arranged to lead the eye toward the central figures. Not all the panels are equally successful, but as a whole the chapel is overwhelmingly effective. Two of the most notable pictures are discussed below.

THE LAMENTATION OVER CHRIST

The heads of Christ and Mary are made the focus of attention. All the figures look at them; a diagonal rock formation leads the eye from the upper right hand corner toward them; and their heads are framed by two massive figures with backs to the observer, their bent bodies eloquently expressive of grief. These two figures, pressed against the picture plane, help create the illusion that Mary and Jesus are surrounded by space.

MEETING OF JOACHIM AND ANNA AT THE GOLDEN GATE

Note how the asymmetrical composition is balanced. The angle of the gate makes the right tower appear nearer to the picture plane; therefore it seems to have greater weight, and balances the heavy figures of Joachim and Anna toward the left. The cut-off figure of a boy on the left, and the ladies on the right, move toward the focus

of interest. The woman in black, standing absolutely still, emphasizes by her very stiffness the excitement of Joachim and Anna, who lean forward to kiss each other—having rushed forward as fast as two old people could, to share the wonderful news of the coming birth of Mary.

At the altar is a statue by Giovanni Pisano (c1250-1317), *Virgin and Two Angels*. The similarities in concept and figure style between the sculpture and the paintings are unmistakable.

*Gattamelata (Equestrian Statue)

Donatello (1386-1466) Florentine

(*Piazza del Santo*) This equestrian statue was the single most ambitious undertaking in 15th century sculpture, and the first full-sized bronze equestrian statue to be made since Roman antiquity. (Donatello had undoubtedly seen the one of Marcus Aurelius when he was in Rome.) With Verrocchio's *Colleoni* in Venice, it has served as a model for the many equestrian statues that adorn the parks and squares of cities all over Europe and America.

No sculptor except, perhaps, Verrocchio has surpassed Donatello in representing the tense alertness of a soldier and the nervous energy of a horse. Jacob Epstein, the great contemporary sculptor, said of the two 15th century statues, "They do not make a parade of their strength. It is held in reserve, so that the effect is not exhausted at a first glance. They are full of vitality, but they have at the same time that repose that is so essential in a work of art and that gives one a feeling of finality."

Donatello had a dual aim when he created *Gattamelata*. First he strove for a realism beyond that of any earlier work. He studied human and equine anatomy; every muscle, every bone is accurately represented, every gesture is correct. Second, he wanted his statue to express a generalized concept; that man, though small and weak compared to the gigantic powerful horse, is able to control his own destiny because of his intelligence and his will power. It was this faith in man's potential that inspired the Florentines to create a new art for a new world. Donatello portrays *Gattamelata*—a well-known *condottiere* (soldier of fortune)—as a man with the brains, the determination, and the ruthlessness that characterized the creators of the Renaissance.

Church of San Antonio

(*Piazza d. Santo*) This church combines Byzantine and Gothic features. In its general conception, with its seven domes on pendentives, it is like St. Mark's in Venice, but the bare interior lacks Byzantine

Cathedral

The plan of the Romanesque, 11th century Cathedral is that of an early Christian basilica with wooden roof. The roof caught fire in the 16th century, collapsing and destroying much of the nave. Large parts of the interior had to be restored.

The design of the façade clearly demonstrates that the architect, though he made use of Roman and Oriental motifs, was a true medieval artist. The major design of the façade is simple and symmetrical, but the details show typical medieval delight in variety: the arches on the ground floor are not even of equal height. The rows of columns are not placed directly above each other. Patterns are not exactly repeated. Freshness and spontaneity are evident too in the way the builders solved the problem of adjusting a horizontal row of columns to a slanting roof—the columns get shorter and shorter, until only a capital is left. The classicist, with his love for proportion and consistency, would have been horrified at what the medieval designer did.

Your eye is caught, the instant you enter the cathedral, by stripes of blue limestone contrasted with white marble, and by a pointed arch across the nave that contrasts with the round arches of the nave arcade. This pointed arch has no structural function: its purpose is purely decorative. It is derived from the East, and its curve is identical with that of the contours of the cupola outside.

PULPIT OF GIOVANNI PISANO

Beyond the last column on the left of the nave is the Gothic pulpit of Giovanni Pisano (c1250-1320), the son of Niccola. (Niccola's pulpit is in the adjoining Baptistry.) Giovanni learned much from his father about classic form and proportion, but then went further than Niccola did in sacrificing classic values for increased emotional effect. The Crucifixion panel is an intensely-felt expression of the horror of Christ's death; Mary swoons, the thieves on the crosses writhe in agony, the observers look on with expressions of awe. Despite the complexity of the pulpit design, the profusion of carved figures, and the confusion of crowds in the main panel scenes, Giovanni was able to preserve unity, for the figures are arranged, even distorted to fit the architecture of the pulpit.

The Baptistry

Inside is one of the most important pieces of sculpture in the history of Western art, carved by Niccola Pisano (c1206-1280).

PULPIT OF NICCOLA PISANO

Niccola was the first artist to adapt classic forms to the telling of the Christian story, and thus he presaged the Italian Renaissance. The panel illustrating the Nativity is believed to be his earliest existing work. The emphasis on volume, the idealized features and hair treatment of Mary and the three kings, and the foreshortened horses are all derived directly from ancient Roman sarcophagi. Niccola had traveled north from Apulia in Southern Italy, where the first revival of interest in antique art was taking place. Though inspired by it, Niccola found the Roman style inadequate to express his ideas. His interest in storytelling and the expression of emotion made him move away from the restrained, cold, classic style as he grew older, and he turned more and more to northern Gothic sculpture for inspiration. In the panel of the Crucifixion the dramatic gestures of the swooning Madonna and other figures are completely unclassic in spirit.

The Leaning Tower

The Tower of Pisa is the achievement of artists who loved the unexpected and had the daring to accomplish the impossible. We do not know whether the Tower was planned as we see it or whether it began to lean after the first stories had been erected, but scholars have definitely established that it leaned before its completion. The builders were so delighted with the eccentricity of the effect that they went to great pains to make adjustments in the slant as they proceeded, and this is why it still stands today.

Camposanto

The Camposanto was badly damaged by shells in 1944. Fortunately, *The Triumph of Death*, a 14th century fresco by a follower of Giotto, remains. Late medieval interest in vivid and specific detail is dramatically clear in a scene where hunters and falconers come upon three coffins; one holds his nose because of the stench of the rotting bodies.

*POMPEII AND HERCULANEUM (*Near Naples*)

Many times in this book we have said that with an effort of the imagination, our readers could believe themselves back in a Renaissance or ancient city. Here, no such effort is required. You *are* in a Roman city, A.D. 79, the year of the great eruption of Vesuvius. If

you have a day or two, it is attractive and instructive to spend it wandering around the once-buried cities. If your time is restricted, it is advisable to go with a guide through Pompeii, the larger, more imposing of the two cities, and the one that offers more from an artistic point of view. While Pompeii has its share of such public buildings as temples, theatres, basilicas, and baths, the chief interest is in the shops and private houses.

The typical Roman house was centered around two open courts; the first near the street was the atrium, and around it were the "public" rooms for transacting business and for guests and servants. The atrium also contained the altar to the household gods. While its center was open to the sky, roofs around its sides directed rain water to a pool in the middle. From the atrium a passage led to the peristyle, the second and usually larger courtyard, and around it were grouped dining-rooms and bedrooms. There were of course any number of variations on this basic plan.

In Pompeii and Herculaneum the usual construction was of brick and mortar, faced with such other materials as stucco. Some of the houses at Herculaneum had a frame construction with brick and stone between the beams. The interior of the houses, even including the walls of small unimportant rooms, were extensively decorated with paintings or abstract designs. Often the quality of the work was not very high, but this is hardly surprising. Roman wall-decorations were quite comparable to wallpaper in our houses, and it isn't often that our wallpaper rises to the heights of art.

POMPEII: The buildings excavated in the 19th century were for the most part then stripped of frescoes, statuary, and even domestic utensils, and these were removed to the National Museum in nearby Naples. For this reason, no visit to Pompeii is complete unless the material in the Museum is seen. (For the same reason, the Antiquarium in Pompeii should also be visited.) In the newer excavations, to the south of the Via dell'Abbondanza in Regions I, II, III, and IX, everything found has been left in place, and reconstruction has been undertaken in an attempt to restore the original appearance of the city. Of all the houses, the two that best display the art and domestic arrangements are the "House of the Vettii" and the "Villa of the Dionysian Mysteries." (Pompeii is divided into numbered regions, and these in turn into insulae. In this way the buildings can be located.)

House of the Vettii

(*Region 6, Insula 15, No. 1*) The wall frescoes, depicting ancient gods or Greek myths (Cupid, shown in a variety of poses, was a popular subject), have balanced, symmetrical compositions, and show the Roman understanding of both aerial and linear perspective. In his desire to give an illusion of great space, the artist painted false windows through which "outdoor" scenes are visible.

Villa of the Dionysian Mysteries

(*Outside the city proper, to the northwest on the Viale alla Villa dei Misteri*) Here interest centers on the "Great Fresco," the one work at Pompeii which is of major artistic as well as historical importance. It represents the initiation of brides into the mysteries of the god Dionysius. It is believed that the subject was chosen because the mistress of the house was a priestess of this god.

The fresco displays Hellenistic influence; it is more emotional and less realistic than Roman work. The figures are large and simplified, and composed in a strongly rhythmical manner. Even though these figures have a sculptural feeling, the artist, recognizing that he was decorating a wall, painted the background in a rich red color which seems to come forward while the pale tones of the figures stay in place. Thus he maintained a two-dimensional effect.

HERCULANEUM: This resort city—about a quarter the size of Pompeii, and of less artistic interest—is better preserved. The upper stories of many of the houses have endured or have been restored. Doors open and close on their ancient hinges, pieces of furniture are in their accustomed places. In the shops, which are very numerous (the population was about 5,000), the implements remain. The baker's tools, for example, rest on his kneading table as they did 1900 years ago. Herculaneum has many fewer visitors than Pompeii, and so it is easy to wander about undisturbed and enjoy the sensation of being "at home in Rome."

RAVENNA (*South of Venice, on the Adriatic Sea*)

The lover of Byzantine art will find no place, not even in the East, to compare with Ravenna in the magnificence of its surviving mosaics. Only the major works are discussed here; the enthusiast can spend considerable time becoming acquainted with all the Byzantine remains. For anyone unfamiliar with the art of mosaic

decoration, visits to San Vitale, the Mausoleum of Galla Placidia, and Sant' Appolinare Nuovo will be an unforgettable experience; here color and pattern have been exploited for effects that are more beautiful than one would believe possible.

The mosaic technique was ideally suited to artists seeking to make church interiors glow with color and sparkle with light. Vari-colored tiles of glass, marble, ceramic, and even mother-of-pearl were set irregularly into plaster. Each tile reflects light in a different way, and the color patterns change completely with every change in light, even when the observer changes his position. For brilliance and luminosity, only Gothic stained glass windows can be compared to these mosaics.

***Mausoleum of Galla Placidia**

(Behind Church of S. Vitale) The mausoleum is a perfect example in miniature of an early Byzantine church. It is in excellent condition; the only major alteration has been the raising of the floor by five feet, making the roof lower than originally planned. The design is cruciform; there is a dome on pendentives at the crossing, and the walls are lined with marble slabs. The windows are covered with alabaster, which makes the interior dim, but sufficient light seeps through to illuminate the 5th century mosaics in the dome, on the vaults, and over the door, without detracting from the air of mystery that envelops the room.

The total effect is quite wonderful. Blue is the predominant color, ranging in tone from pale sky blue to midnight blue, in hue from ultramarine to turquoise. The dome, deep blue and studded with gold stars, has a Latin cross at its center. Around it are the animals which symbolize the Four Evangelists. Plants, animals, and apostles are arranged symmetrically on the blue background, the forms flattened for decorative reasons but natural in shape and movement.

The mosaics demonstrate the formation of a Christian artistic style. One can see how Hellenistic naturalism and Oriental stylization had been combined to create the mystic and symbolic art of Byzantium. The scene in the semicircular lunette (directly above the entrance) represents The Good Shepherd, a symbolic treatment of Christ derived from Hellenistic models; except for the gold tunic, the gold halo, and the crook (which has become a cross), no one would guess that this was not a pagan mosaic. In comparing this mosaic with those at San Vitale, made a century later, it becomes clear that Christian artists were consciously and deliberately struggling to eliminate all traces of pagan naturalism from their work

in order to create a style that would more adequately express the mystic grandeur of the spiritual universe.

Orthodox Baptistry

(*Piazza Duomo*) Brightly colored mosaics, multicolored marbles, and stucco relief combine to make the interior of this 5th century Byzantine Baptistry a symphony of colors. No single form or color dominates, though the portrayal of the Baptism at the top of the dome is the focus of attention.

Near the Baptistry is the Archbishop's residence (the Museo Arcivescovile) where among other ancient objects one should see St. Maximilian's Chair, a 6th century wooden chair covered with ivory carvings that show the same stylization of classic forms, the same exquisite workmanship, and the same intuitive sense of design one sees in the mosaics.

Sant' Apollinare Nuovo

(*Via di Roma*) Emperor Justinian founded this Byzantine church. It is a typical example of an early (493-525 A.D.) basilican Christian church—severe in design, two-aisled, with columns that lead the eye down the long nave toward the apse, and a wooden roof. The campanile, separated from the church, is also a typical Italian feature.

Three rows of mosaics decorate each side of the nave. The top ones illustrate scenes from the life of Christ, told with amazing naturalism in view of the limitations of mosaic technique. They may have been made earlier than the lower row, where Hellenistic influence has diminished and Eastern influence increased. In the middle row, prophets and apostles are placed between the windows. Just above the columns, a frieze of figures moving in a slow rhythm leads the eye from the church entrance to the apse. On one side a line of female martyrs moves toward the Madonna and Child; on the other, male martyrs move toward Christ. The figures are effective as design, for they repeat the rhythm of the columns below; and with slight and subtle variations in the poses, the artist avoided monotony. The slow march of the martyrs toward the Christian deities is effective in creating a mood of mystic devotion.

Sant' Apollinare in Classe

(*About three miles beyond Ravenna along the Via di Roma*) The Church of Sant' Apollinare in Classe is quite similar in style to Sant' Apollinare Nuovo. The mosaic designs of the apse and the

arch above are dotted with figures in a manner reminiscent of a Persian rug. Christ stands at the center of the apse, surrounded by symbols of the Four Evangelists, and below Him are twelve lambs, symbols of His apostles.

*San Vitale

(*Via S. Vitale*) San Vitale was founded in 526 A.D. by Justinian, the Byzantine Emperor who established his second capital at Ravenna. Its design is unique, combining Roman and Byzantine characteristics. The plan consists of two octagons, one enclosed within the other. A typically Eastern gallery for women is above an open area between them, and a dome is over the central octagon. The exterior is bare and the bricks are exposed—a feature common to Byzantine churches, where luxurious, resplendent decoration was confined to the interiors.

On entering San Vitale one has a moment of disappointment: the central area has been redecorated in 18th century style, and it is hard to visualize the way the church must have looked when every inch of wall space was covered with mosaics. Enough does remain, however, to make one appreciate the unique beauty of Byzantine art. Note the oddly shaped but handsomely designed capitals. Instead of being conceived as solid forms to be carved like sculpture in the classic manner, they are carved as if flat patterns were wrapped around a block of stone, in the Eastern manner.

The glory of San Vitale, however, is its choir and apse; their walls are covered with mosaic designs of incomparable beauty. In studying the mosaics carefully, one becomes aware of variations in the treatment of the subject matter. Stylization has been carried farthest in the completely Byzantine representation, *Christ Enthroned*, in the apse. In the floral and animal forms that decorate the ceiling, Roman naturalism has not been abandoned. In the semicircular panels above the lower columns at the entrance to the choir, there are mosaic pictures that tell a story—the modeled figures have human characteristics, and they exist in real space, yet the forms are flattened to increase decorative unity. The scene on the left when facing the apse illustrates the life of Abraham, the one on the right the Sacrifice of Abel and the Offering of Melchizedek.

*PANELS OF JUSTINIAN AND THEODORA

(*At the entrance to the apse from the choir*) These two rectangular panels, *Emperor Justinian and his Courtiers* and *Empress Theodora and her Servants*, are considered by students of Byzantine art the

finest surviving works of the first golden age of Byzantium. The figures are stylized; they stare forward; the only remaining realism is in the portraiture of the important figures. By flattening the forms the artist achieved a wonderfully abstract rhythmic pattern of colors and shapes, making it clear that the scene he represented existed outside of time and space. The major figures are made to dominate the panels by the simple devices of color contrast and overlapping flat areas.

SICILY

Discussion of the major art treasures of Sicily is found at the end of the section on Italy. The major towns in which these works are found are Agrigento, Cefalù, Monreale, and Palermo.

ROME

Rome is the fountainhead of Western art. Even in the Middle Ages, when builders and artists deliberately tried to eliminate all traces of pagan influence from their work, they nevertheless were dominated by pre-Christian Roman ideas every time they built a church. (The shape of the usual church derives from the basilica, the type of Roman building used for law courts and for the conduct of business.)

Then with the Renaissance, and with its surge of reverence for the classic, Roman influence on art was not merely partial; it became paramount. Giotto, Brunelleschi, and Donatello—respectively the progenitors of modern painting, architecture, and sculpture—tried to recreate what the Romans had done: Brunelleschi and Donatello directly, and Giotto indirectly through the study of the monumental, classic sculpture of Niccola Pisano (c1206-1280).

By the beginning of the 16th century the city of Rome had become the art center of Europe. Most responsible for its glories were the popes of that time—lovers of art, ardent classicists, and practical men anxious to make manifest the greatness of the Catholic Church in the face of attack by the emerging forces of Protestantism. Michelangelo, Raphael, and Bramante were called to Rome to build and decorate St. Peter's and the Vatican.

Rome's artistic domination continued in the 17th century, the great era of church and fountain building, when Bernini was the

reigning sculptor and architect. If there is one style that can be said to predominate in Rome, it is 17th century Baroque; and if one man more than any other left his stamp on the city, it was Bernini.

The great outburst of energy which rebuilt Rome in the 16th and 17th centuries then lay dormant until very recent times. But the tradition of Rome as the center of civilization remained strong, and throughout the 18th and 19th centuries artists and writers from Europe and America journeyed to the city and found it a source of inspiration.

The tourist may at first be confused by the many aspects of Rome. There is pagan Rome, Renaissance Rome, Baroque Rome, and modern Rome. The styles are often inextricably mixed. Old buildings are often incorporated into newer ones. But the visitor soon recognizes that Rome's attraction is not to be found in individual buildings and monuments, but in the magic pervading the whole city. This city, after all, for longer than any other, has been the center of Western civilization.

So rich and varied are the sights of the city that you would be well advised to program your time carefully. Rome is not an easy city to get around in if you are a stranger to it; thus you might best list the buildings, museums, and ruins you want to visit, mark their locations in a map of the city, and then plan each day's sightseeing accordingly.

Rome's private art galleries should not be overlooked. Since World War II, Rome has again become an important art center; the number of artists working in the city, and the galleries displaying their work, increases yearly. Among the leading galleries are L'Obelisco, 146 Via Sistina; Galleria Schneider, 10 Rampa Mignanelli; Sagittarius Gallery, Via Lazio; and Selecta, 2 Via di Propaganda. There are many small galleries in the Piazza d'España and on Via del Babuino, most of them specializing in contemporary painting and sculpture; they include Roma, La Cassapanca, San Marco, and La Barcaccia.

MUSEUMS AND THE VATICAN

BORGHESE GALLERY

(Borghese Gardens, Via d. Museo Borghese; Hours: summer, 9-1, 4-6; winter, 9:30-4) The Borghese Gallery (which is quite distinct from the Borghese Palace in the center of the city) was built early

in the 17th century by Cardinal Scipione Borghese as a country villa. Even then the Cardinal apparently had the idea of housing part of the family art collection in it. In the 18th century a later Borghese did transform it into a museum, and in 1902 it became a national possession.

Rooms in which to find works discussed in following section: Ground floor: Room I, Canova; Rooms II and III, Bernini. Upper floor: Rooms XIV and XV, Bernini; Room XIX, Correggio; Room XX, Titian.

Bernini, Giovanni Lorenzo (1598-1680) Neapolitan

APOLLO AND DAPHNE

(*Ground floor, Room III*) This is an early work. Bernini selected the fleeting moment as the subject matter for sculpture. He sought the illusion of vigorous movement, and strove for textural effects, making marble look like flesh, cloth, bark, and leaves. Although the bodily proportions, smooth surfaces, and high polish are derived from early Roman statuary, every effect is at variance with the Greek and Roman emphasis on solidity and monumentality in sculpture.

DAVID

(*Ground floor, Room II*) It is interesting to compare Bernini's *David* with the three famous Davids in Florence. the 15th century statues by Verrocchio and Donatello in the Bargello, and the 16th century work by Michelangelo in the Academy. In Bernini's *David*, real movement and violent emotion have replaced the potential movement and emotional restraint of the earlier works. The Florentine figures are idealized, and represent intellectualized, generalized concepts of dignity, youth, and courage, whereas Bernini makes us react almost physically to the representation of a man exerting every ounce of energy in combating his enemy.

On the upper floor are two paintings by Bernini, both self-portraits (Room XV), and two marble busts of Cardinal Scipione Borghese (Room XIV), all good examples of his uncanny skill at catching a fleeting expression in paint or stone.

Canova, Antonio (1757-1822) Italian

PAULINE BORGHESE AS VENUS VICTRIX

(*Ground floor, Room I*) This portrait of Napoleon's sister has thrilled observers for over a century, but it is treated somewhat dis-

respectfully by most modern critics. Its appeal is owed to the combination of extreme realism in portraiture with the elegant and graceful (if affected) pose of Pauline Borghese—a pose copied exactly from a Roman statue of Venus. Canova was an ardent neo-classicist, and the most famous sculptor of the 19th century school which believed that all that is noble and beautiful in art stems directly from the classic.

Correggio, Antonio Allegri da (1489-1534) North Italian

DANAE

(*Upper floor, Room XIX*) Correggio achieved little fame in his own lifetime. He undoubtedly knew the work of his great contemporaries, for the influence of the Venetians and of Leonardo is clear, but he remained isolated in Parma, a small town in Northern Italy, for most of his life. A century later he was discovered by Baroque painters who admired his asymmetrical diagonal composition, his sensuous treatment of flesh, his strong contrasts of light and shade, and the intimacy of his treatment of mythological subjects.

Titian (1477-1576) Venetian

SACRED AND PROFANE LOVE

(*Upper floor, Room XX*) The painting is a good example of Titian's early style, when he modeled each form carefully, and was interested primarily in the beauty of textural contrasts and glowing color harmonies. It is believed that the painting illustrates an episode in a book popular in Venice at the time. Venus, the nude figure—with Cupid as her assistant—is urging the Venetian lady, Polia, to accept a previously-rejected lover.

On the sarcophagus is a relief illustrating the death of Adonis, whom Polia has symbolically murdered by rejecting her suitor. The balancing of the formally posed, elegantly dressed, aloof Venetian lady (placed against a closed-in landscape of trees and castle) with the relaxed, informal pose of the nude Venus (leaning toward the center of the picture, and placed against a spacious landscape of fields, lake, and sky) adds variety and interest to the simple and restrained composition.

PALAZZO DORIA

(*Piazza del Collegio Romano; Open Tues., Fri., Sun., 10-1*) Doria Palace houses an art gallery you must visit for one reason: in it is a portrait considered by many to be one of the greatest of all time—

Innocent X, by Velazquez. The 17th century Spanish painter used vibrant, glowing reds to point up the incongruity between the glorious papal role and the weariness of an old man who was not up to the requirements of his exalted position.

*TERME MUSEUM

(*Piazza dell'Esedra; Daily, 9:30-4; Sunday, 9-1*) The museum is housed in a Carthusian monastery built around the ruins of the Roman Baths of Diocletian. Originally covering twenty-seven acres, the Baths were transformed by Michelangelo: of part he made the monastery, of another part the Church of Santa Maria degli Angeli, which is discussed after the listing of individual works.

Ancient marbles and mosaics are displayed in the halls and gardens of the old Baths. The most important works of art are in the eight rooms of the museum around the small cloister of the monastery. The following paragraphs describe three of these.

DISCOBOLUS (DISCUS THROWER)

(*Room I*) The *Discobolus* at the Terme Museum is one of seven existing statues that were made and sold as copies of an original (now lost) by the great Greek sculptor, Myron. No two are alike. In some the heads are turned the wrong way, destroying the rhythmic organization of the body into two intersecting ovals. Critics feel that the copy in the Terme Museum, though badly damaged, is the best, since in it the copyist caught the sense of potential movement and the accurate yet subtly idealized representation of the nude male athletic figure for which Myron was famous throughout the ancient world. He lived in the 5th century B.C.

BOXER (1ST CENTURY B.C., ARTIST UNKNOWN)

(*Room V*) A professional fighter is shown with brutal realism in this Hellenistic work; we see his broken nose, his gnarled fingers, his overdeveloped muscles. Nothing could be more remote in spirit from the idealism of Greek art. Copies of realistic Graeco-Roman works like the *Boxer* were as popular in Rome as copies or adaptations of classic Greek statues (such as the *Venus of Cyrene*, also in Room V).

LUDOVISI THRONE (ABOUT 475 B.C., ARTIST UNKNOWN)

(*Small cloister*) This relief was made shortly before Greek art reached maturity in the Golden Age of Pericles. The artist was

not yet able to represent bodily proportions and movements accurately; the neck and head of Aphrodite do not fit with the shoulders, and her breasts are incorrectly placed. But the concept of beauty that distinguishes Greek art, and has been a continuing inspiration to artists ever since, was already fully developed. The three figures form a rhythmic and unified composition. The upward movement of Aphrodite's head and arms is balanced by the downward sweep of the arms of the maidens and the robe they hold. The design is symmetrical, with slight and subtle variations to prevent monotony. The maidens are clothed, but the transparent drapery does not hide the beautiful contours of their bodies. In the carving of the single figures on the sides of the throne, there is the same beauty of arrangement, the same subtlety of modeling, and the same grace of line.

Santa Maria degli Angeli

(To the right of Terme Museum, beyond the gardens) Michelangelo used the ruins of the ancient tepidarium (lukewarm room of the Baths) for the nave of his church. In the 18th century the church was enlarged, and Michelangelo's nave was turned into the transept of the new structure. The eight monolithic red granite columns in the transept are from the Baths, but Michelangelo raised the floor seven feet above the original base.

On the way to see Michelangelo's transept, note the statue, *St. Bruno*, by Houdon (18th century French sculptor) in the circular vestibule. Houdon conveys the spirituality of the saint by both his detailed and accurate representation of the ascetic's face and hands and his austere simplification of the robes and body.

***THE VATICAN**

(Viale Vaticano; Hours, 9-2, except Sunday) The Vatican is a city in itself. It encompasses the Basilica of St. Peter; the residence of the Pope and his entourage; gardens; the offices and workshops of the church; and museums that are open to the public. The collections in these museums were started by Renaissance popes, and have been increased, rearranged, and reclassified by their successors. Today the Vatican contains the largest collection of Etruscan, Greek, Roman, and early Christian art objects in the world. Several of its rooms are of exceptional architectural beauty, some of them enriched by world-famous frescoes by Michelangelo, Raphael, Pintor-

ricchio, and Fra Angelico—of equal if not of greater interest than the museum collections.

The entrance to the Vatican museums is quite far from St. Peter's. It is advisable to ride rather than walk from one to the other, because the distances between the art masterpieces within the Vatican itself are great, and a visit to the Vatican is apt to be hard on the feet. Unless one expects to return many times, it is necessary to plan carefully. Since the largest crowds will always be in the Sistine Chapel, it is wise to get to the Vatican early in the morning, head directly for the Sistine Chapel, and then go on to other sections of the Museums.

On the way to the Chapel: You reach the Sistine Chapel by walking down a long corridor; the amount of tourist traffic at the time will decide whether you are directed through the Vatican Library (upper floor) or the Hall of Maps (lower floor). The 16th century maps of Italy painted by Antonio Danti make a colorful and lively mural decoration covering the entire length of this beautifully designed Renaissance hall. Be sure not to enter and leave the same way, since you will want to walk through at least a part of the Vatican Library. Of the thousands of manuscripts and books owned by the Vatican, a few of the most precious are displayed in showcases, including Greek and Roman manuscripts of the 2nd to 6th centuries, and Botticelli's illustrations for *The Divine Comedy*.

In a small room off the library's main corridor are a number of 1st century works, the most famous of which is the *Aldobrandini Nuptials*. The name of the fresco is misleading, referring only to the fact that a Cardinal Aldobrandini kept it in his garden; actually it represents the wedding of Alexander the Great. Its restraint, simplicity of design, and figure style are Greek, but a Roman urge for realism is evident by the fear expressed in the gesture of the bride. Found in the 17th century, the fresco had an important influence on Poussin and Rubens.

In the same room, note the *Odyssey Landscapes*. They are of little aesthetic interest, but they show that the Romans knew how to create the illusion of form and space on a flat surface, and were interested in an impressionistic treatment of figures in a spacious landscape. •

*Sistine Chapel

"He who has not beheld the Sistine Chapel can form no comprehensive idea of what man is capable," said Goethe. Who but Michel-

angelo could have conceived so vast and noble a design? What other single hand could have had the strength and skill to carry it out? Only, as Venturi said, the artist "gifted with perhaps the most gigantic creative force that the world has known."

Ironically, Michelangelo was reluctant to carry out Pope Julius' order that he decorate the Sistine Chapel. The great Florentine considered himself a sculptor, and suspected that his competitors had persuaded the Pope to offer him a painting commission only to discredit him. Ironically again, the Pope merely wanted pictures of the twelve Apostles, but Michelangelo would have nothing of so simple a notion. So for four years he lay on his back on a scaffolding, to the ruination of his eyes and the debilitation of his health, with paint dripping on him—and he covered an area of over 700 square yards with a succession of unrivaled pictures.

Michelangelo (1475-1564) Florentine

THE CEILING (1508-1512)

No single interpretation of the theme of the entire fresco has satisfied scholars, but there is no question about the meaning of individual scenes. The nine major panels of alternating sizes which run down the center of the composition illustrate stories from the first nine books of Genesis. The chronological order of the scenes is exactly opposite the order in which Michelangelo painted them (and his boldness increased as he progressed).

Starting from the end of the chapel with the *Last Judgment*, the ceiling paintings illustrate: 1) God dividing the light from the darkness; 2) Creation of the sun, the moon, and vegetation on earth; 3) God separating land and water; 4) Creation of Adam; 5) Creation of Eve; 6) The expulsion from Eden; 7) Noah's sacrifice; 8) The Deluge; and 9) The drunkenness of Noah.

In the triangular arch sections, and in the sections above the windows, Michelangelo painted scenes from the lives of the ancestors of Christ. Above them are the prophets and sibyls, and around the paintings are classic nude figures. All these figures seem as solid as marble, yet they do not "fall" from the ceiling because Michelangelo painted a heavy architectural framework that serves to keep the figures subordinate to the architecture, and provides geometric rigidity for the design. The ceiling is actually almost flat, but Michelangelo has cunningly painted it to look like a barrel vault with curved vault sections above the windows. Effective as the ceiling is as a whole, the greatness of Michelangelo is most evident in his handling of individual scenes and figures, each of which is a complete composition by itself.

CREATION OF ADAM: Adam's body forms a concave curve that emphasizes his passivity; God rides on a convex cloud, forcefully conveying the idea of activity. The two hands, almost but not quite touching, assume central importance against a background of infinite space. It would take a whole book to say as much about the relationship of God and man.

JEREMIAH: By foreshortening the legs and by cloaking their lower parts in deep shadow, the weight and massiveness of the body is emphasized. Jeremiah's head, bent forward, conveys with the greatest effectiveness Michelangelo's idea that he who is wise must be sad.

DELPHIC SIBYL: This is a good example of how Michelangelo has designed each figure so that you feel its tension and potential movement even while it maintains balance and repose. In painting he observed his sculptural technique of posing each figure in so compact a mass that it could "be rolled down a hill without damage." Note how the complex contour of the left side is balanced by the simple one on the right.

THE END WALL: THE LAST JUDGMENT (FINISHED 1541)

Michelangelo was thirty years older when he returned to the Chapel to decorate the end wall. The figures of Christ, the saints, and even the Virgin were nude in the original, but later—under the influence of the Counter-Reformation—clothes were painted in by another artist. This picture is characteristic of Michelangelo's late period, expressing his gloomy view of man's nature and fate. He painted Mary turning away in fear of Christ's wrath, and he strikingly expressed his pessimism by his handling of the tattered skin of the flayed man (to the right and just below the figure of Christ). It is a symbolic representation of the martyrdom of St. Bartholomew, but the features are distortions of those of the aged Michelangelo himself. With *The Last Judgment*, Michelangelo became the first Baroque artist: he had created an art of violent emotion, continuous movement, complex swirling forms, limitless space, and overwhelming size.

THE SIDE WALLS

Although the frescoes on the sides of the Chapel were done by great 15th century painters, they are so overshadowed by the grandeur of the ceiling that they are easily overlooked. Botticelli's *Moses and the Daughters of Jethro* and Peruginio's *Christ Giving the*

Keys to St. Peter are, however, quite beautiful, and would attract attention if they were anywhere else.

The Raphael Stanze

After leaving the Sistine Chapel, you will want to view Raphael's nearby frescoes on the second floor. In several large rooms, now open after several years of restoration, are paintings on plaster which come closer than any other work to fulfilling the ideals of High Renaissance art. (A "stanza" is a room; we will discuss the paintings in two rooms or "stanze".)

Raphael (1483-1520) Florentine (born in Umbria)

*FRESCOES

(*Stanza della Segnatura* and *Stanza d'Eliodoro*) Raphael chose a typical Renaissance theme; his aim was to harmonize Christian and classical ideas; the mood was serious and solemn, and the approach intellectual. The individual figures are solidly modeled, their gestures and proportions are anatomically correct; his drawing conforms to the laws of linear perspective. The composition is planned geometrically. The figures, each as carefully posed as a classic statue, are arranged into compact groups which in turn are composed into a symmetrical design. As Heinrich Wölfflin says, each fresco is composed of "masses balanced as though on a jeweler's scale."

The favorite of Pope Julius II, Raphael was given complete freedom to design the *stanze*. But he did not do all the work alone; many assistants helped. The paintings in the *Stanza della Segnatura* were painted by his own hand, so it is rewarding to spend most of the time studying them.

STANZA DELLA SEGNATURA: The four wall paintings illustrate Theology, Poetry, Philosophy, and Jurisprudence, and personifications of these four concepts are placed in four medallions on the ceiling.

THE DISPUTA

In the *Disputa*, the painting dealing with theology, the flat wall is made to look like the semi-circular apse of a Christian church, and three bands of figures are arranged to repeat the curve of the apse. God the Father and angels are in the upper ring; Christ, Mary, John the Baptist, and alternating Old and New Testament figures form the middle ring; and Christian rulers and philosophers appear in the lower ring. The center of interest is the almost invisible wafer on the altar. Though small in size and far back in the composition, it is the focal point of the painting. Raphael has made all per-

spective lines meet at that spot. Gestures, glances, and movements within the painting lead the eye toward it.

THE SCHOOL OF ATHENS

In this wall painting dealing with philosophy, we see Raphael using the same devices, but with greater subtlety. The arrangement of figures, piers, and arches (probably based on Bramante's original design for St. Peter's) create strong vertical and horizontal lines that stabilize the composition. The arches repeat the frame and also help draw the eye toward the central figures—Plato, the idealist, pointing toward Heaven, and Aristotle, the practical thinker, pointing down toward Earth. All perspective lines meet at the heads of the great Greek philosophers; gestures lead the eye from the front plane back toward them; and the figures are grouped to lead the eye back and toward the center. Raphael makes no attempt to fashion a scene that looks natural; he is interested in the ideal, the eternal, and the fundamental, not in the transient or particular, even though he observes the Renaissance conventions of naturalism in form and gesture.

STANZA D'ELIODORO: Note particularly how Raphael has combined realism and idealism, drama and formality of organization in the frescoes, *The Mass at Bolsena* and *The Deliverance of St. Peter*. The paintings in the *Stanza d'Eliodoro* are masterpieces of picture construction, and show Raphael's increasing interest as he matured in expression of movement and emotion.

The Loggia of Raphael

On the same floor (in a connected building, facing the courtyard of St. Damascus) is a long, narrow gallery in classic design, every inch of which is covered with frescoes designed (but not executed) by Raphael. The style was inspired by Roman mural decoration, with which Raphael had become familiar after his appointment as supervisor of the preservation of Roman antiquities.

Belvedere Courtyard

At the same end of the Vatican as the main entrance are a cluster of rooms containing pre-Christian art in the Vatican collection. The time-pressed (and foot-weary) traveler might best go directly to the 16th century Belvedere Courtyard (Cortile de Belvedere). In the luminous octagonal court are several niches, one containing the famous Hellenistic statue, *Laocoön and his Sons*, another the Hellenistic *Apollon Belvedere* (a sleek, handsome, but vacuous god), and

another a *Perseus* by Canova, the 19th century neo-classicist who quite consciously imitated the elegant style of *Apollo Belvedere*. (*Laocoön* and *Apollo* exerted tremendous influence on Western art from the time of their discovery during the Renaissance.)

*LAOCOÖN (ABOUT 50 B.C., HELLENISTIC)

The importance of the *Laocoön* is more historical than artistic. When the marble group was discovered in 1506, all of Rome turned out to see it paraded through the streets. The tortured poses and the brutal realism of straining muscles excited Michelangelo, who adopted these devices to increase emotion and to emphasize the three-dimensional quality of his figures. Though the skill of the original sculptors (three Rhodian artists) is still admired, their over-sensationalism is not. There is something almost grotesque in the sight of the snake eternally ready to bite *Laocoön's* leg, or in the terror-stricken sons, whose gestures are artificial and graceful. It is believed that an arm of *Laocoön* and of one son were put on incorrectly by the restorer, and that, therefore, the present composition has even less unity and compactness than the original one. Recently, fragments of marble found in a cave on the seashore between Rome and Naples have been studied and it is thought possible that these are the remains of the original marble statue from which the Vatican group was copied.

Vatican Picture Gallery (Pinacoteca)

Return to the spiral staircase in the main lobby; to your right is the *Pinacoteca*, the Vatican picture gallery. The basis of the collection in this newest museum of the Vatican are the pictures regained from France after Napoleon's defeat. Because of the large number of unique art treasures elsewhere in the Vatican, and because almost all the artists shown here are better represented elsewhere, the outstanding paintings will be listed, not discussed: Room III: Fra Angelico, *Virgin and Angels*; Room IV: Melozzo da Forlì, *Sixtus IV Conferring on Platina the Librarianship of the Vatican* (the fresco has been transferred to canvas); Room VIII: Raphael, tapestries designed by him, and *The Transfiguration* (his last work); and Room XII: Caravaggio, *Deposition*.

MUSEO NAZIONALE DI VILLA GIULIA

(*Viale delle Belle Arti*; Open daily, 9-4; Sunday, 10-1) This typical Renaissance villa was built in 1551-1553 for Pope Julius III by

Vignola, a well-known architect; Vasari and possibly Michelangelo also had a hand in the plans. It contains an excellent collection of Etruscan articles and works of art, housed in one of the handsomest museum interiors extant. Before entering the museum, walk by the reconstructed Etruscan temple in the garden. (The Etruscan temple derives from the Greek; in turn, Roman temples were copied from the Etruscans, who changed the original Greek form by adding an entrance porch, sharpening the pitch of the roof, and making the building wider in proportion to its length.)

In the museum itself there is a multitude of articles recovered from Etruscan tombs and excavated cities—jewelry, goblets, daggers, mirrors and vases. These last are mainly Greek, since the Etruscans traded extensively with the Greeks. Among the larger works of art, the following are noteworthy:

APOLLO OF VEII (5TH-6TH CENTURY B.C.)

(Room XIII) The statue is in polychrome terra cotta.

SARCOPHAGUS OF CAERE (4TH CENTURY B.C.?)

(Portico) This is a terra cotta representation of a married couple reclining on a couch. The size of the statue is indicative of the ability of the Etruscans to produce very large objects in clay. The faces are realistic, although they have the stiff, formal smile that shows the influence of archaic Greek statues. The emphasis on the faces, however, and the air of intimacy—almost tenderness—is unusual in classic art.

ROMAN REMAINS

ARA PACIS

(Off the Via Repetti near the Mausoleum of Augustus) This 1st century B.C. altar was erected to celebrate the peace established in the world by the Emperor Augustus. On the inside walls are a set of bas-reliefs, many of them reconstructions of originals now in the Uffizi, the Terme in Rome, and other museums. The early Romans were highly skilled craftsmen who observed nature closely; when it came to realistic portraiture and to realistic representation of particular plant forms, the Romans were superior to all other ancient artists. *Ara Pacis* shows us Roman sculpture at its best.

CASTLE SANT' ANGELO (2ND CENTURY A.D.)

(*Lungotevere Vaticano*) This structure, originally the Mausoleum of Hadrian, has been much altered, but its major element—the great cylindrical base—is unchanged. The building now contains a military museum.

***COLOSSEUM**

(*End of Via dei Fori Imperiali*) Of all the ancient structures left, the Colosseum, though crumbling and despoiled, is probably the most impressive, and certainly the one that best gives the idea of the grand scale on which the Romans worked. (It is estimated that two-thirds of the original stone has been removed: the Colosseum and other old structures served as a quarry, and their stones were used to build St. Peter's, the Palazzo Farnese, and many other medieval and Renaissance structures. Thus it was not the barbarians, but Christians—particularly during the Renaissance—who, despite their professed respect for classic antiquity, were responsible for the fact that Rome now has so few truly "Roman" edifices.)

Twenty centuries ago, the Colosseum—617 by 512 feet—held 45,000 spectators, who could be protected from sun and rain by canvas awnings strung from poles. It was built in 80 A.D. as a skeleton of piers and arches, and then faced with stone and brick. It could be flooded with water for aquatic exhibitions, but it was chiefly used for gladiatorial spectacles.

The principal architectural feature of this amphitheatre is the decoration of the exterior. It will be noticed that the capitals on the columns at the first level are Doric; on the second, Ionic; on the third, Corinthian. Renaissance architects, and others since, have frequently copied this idea.

Like many battered old buildings, the Colosseum is most impressive when seen at night, because it is then much easier to imagine away the damage.

ARCH OF CONSTANTINE

(*Next to the Colosseum*) This large and impressive monument (4th century A.D.), in the familiar style of the Roman triumphal arch, illustrates the decline of artistic ability in the later Empire. Apparently it was felt that contemporary artists were not capable of doing a good job, because most of the decorative bas-reliefs were taken

from older edifices. The contemporary reliefs of the frieze and at the base are of inferior quality.

*FORUM ROMANUM


(*Main entrance is near where Via Cavour and Via dei Fori Imperiali meet*) Rome had many forums, but the first and "real one" was here. This had been the center of the city in very early times, used as a market or meeting-place, long before the Christian era. The ruins we see now, however, are mostly the remains of buildings erected during the Empire, from the 1st to the 4th century A.D.

Little is left of the Forum's original magnificence. This is partly due to the Roman method of rapid, cheap construction: they erected a basic structure of brick and concrete, then faced it with marble. Like all Roman buildings, those in the Forum suffered from extensive plundering. The marble has been removed, and when we see the brick remains—as we do in the Basilica of Constantine in the Forum—we must remember that its original external appearance was much different.

SUGGESTED TOUR: First go to the terrace of the Palazzo dei Senatori on the Campidoglio for an overall view. Immediately below is the Temple of Concord, and just below to the right the three columns of the Temple of Vespasian. Beyond that are the eight columns of the Temple of Saturn. Slightly to the left is the well-preserved arch of Septimius Severus. Beyond and to the right is the single column of Phocas, and after it three columns of the Temple of Castor and Pollux. In the distance is the Arch of Titus.

Looking at the Forum from above is, of course, not enough, so descend a steep path, take the Via del Foro Romano left, and continue to the Via dei Fori Imperiali where, on the right, is the main entrance to the Forum. To get the proper sense of the place, it is necessary to walk through it on the original cobblestones of the Via Sacra, the "Broadway" of ancient Rome, which runs approximately from the Arch of Titus to that of Septimius Severus. The huge brick vaults are the remains of the Basilica of Constantine.

Take a good look at the sculptured reliefs within the Arch of Titus. They show Titus returning with the spoils of the Temple of Jerusalem. While the work is realistically done, space being convincingly represented and the figures correctly proportioned, the carving has neither design nor emotional vitality. This is craftsmanship, not art.



THE PALATINE

(Above the Forum) This hill, of great interest to the historically minded, was first the site of private dwellings of such famous Romans as Cicero, later the site of the palaces of many emperors. Still later, monastic groups and wealthy families built their residences there. To reach it find the small path that starts near the Arch of Titus and ascend to the casino of the Villa Farnese, which affords a fine view of the Forum and of Rome. For a thorough inspection of this area, it is advisable to hire a guide. If you are sufficiently interested to do this, you will also very likely want to visit the Appian Way, the Catacombs, and Ostia Antica. Ostia, 22 kilometers from Rome, was the ancient port of Rome, and ruins of the shops, homes, and public buildings give a vivid picture of the ancient city.

FORUM OF TRAJAN

(Via dei Fori Imperiali) Little is left of the original Forum of Trajan (113 A.D.), the largest of all the ancient forums and the first to be planned as a whole, with its buildings arranged symmetrically around an open square. Today the chief item of interest is Trajan's column, over a hundred feet high and completely covered by a naturalistic spiral frieze celebrating the Emperor's victories. A stairway in the interior of the column runs to the top, and it is said that popes in the Middle Ages derived considerable income from admission fees charged visitors for climbing it to get a good view of the city.

Nearby, cut right into the Quirinal hill, are the Markets of Trajan (reached from the Via Quattro Novembre). Here are ruins of Roman shops and offices where merchants met to do business.

*PANTHEON

(Piazza d. Rotonda) The Pantheon, erected in 27 B.C. as a temple to all the Olympic gods, is one of the best preserved of Roman buildings, but its original appearance has been much altered. The Emperor Hadrian and others after him enlarged and reconstructed it; then barbarians plundered it; next, Christians stole from it; in more recent times, popes have restored it.

The Pantheon is nevertheless notable as one of the first architectural works in which the builders were more interested in the de-

sign of interior space than of exterior forms. The very thick brick walls necessary to support the dome almost hide it from the outside; the clumsiness of the exterior design has been increased by the removal of the original decorative veneers and statuary. But from the inside the effect is powerful, because of the simplicity and clarity of the spatial design: a perfect hemisphere, 142 feet in both diameter and height. The coffers of the ceiling become smaller as they go higher, and this increases the sense of height. The great "oculus" or eye at the top, a magnificently effective and symbolic method of lighting, is the sole opening.

TEMPLE OF VESTA

(*P. Bocca della Verità*) This is a graceful, circular building (1st century B.C.) with twenty Corinthian columns, the capitals of which are in a style indicating them to be the work of Greek stonecutters. Though made of marble, the Temple was originally roofed with wooden rafters covered by bronze tiles. This dignified, serene and almost severe little building is in refreshing contrast to the heaviness and ostentation of so much of later Roman production.

Next to it is the Temple of Fortuna Virilis, of about the same date; in almost its original state, it is also a refreshing example of the simple style of the last years of the Roman Republic.

CHURCHES, SQUARES, OTHER BUILDINGS

*CAMPIDOGLIO

(*Piazza Aracoeli, behind Victor Emmanuel Monument to the right*) If you stand facing the stairs that lead to the Campidoglio, you will see structures from three ages of Rome at once. At the left is the staircase leading to the medieval church, Sta. Maria d'Aracoeli. Below and to the left of this are newly excavated ruins of Roman apartment houses. And in front is the Campidoglio itself, a creation of the Renaissance.

The Campidoglio, built on Capitoline Hill, was planned by Michelangelo as a new departure in architecture: the buildings, plaza, and stairway approach were designed as a unit. Climb the stairs to the Campidoglio and stand between the statues of Castor

and Pollux to get the best view of the group of buildings arranged around the plaza. At the center is the equestrian statue of Marcus Aurelius, which has influenced all similar sculpture since the Renaissance. (One of the few antique bronzes that was not melted down for its valuable metal, it owes its preservation to the mistaken notion that it represented Constantine, the first Roman Emperor to become a Christian.) The building on the right is the Palazzo dei Conservatori; the one on the left the Capitoline Museum; the one directly ahead is the Palazzo dei Senatori, erected above the ancient Tabularium, where Roman books of law had been kept. The three buildings are unified by giant Corinthian pilasters and heavy cornices with balustrades on each façade. It should be noted that the space between the two side buildings widens towards the back, giving an effect of greater spaciousness than actually exists. The stairs of the Senate building create an important accent, and the oval pattern of the plaza floor adds variety to the symmetrical design. Be sure to walk to a terrace on the left side of the Palazzo dei Senatori for a splendid view of the Roman Forum. It is a breathtaking sight if seen on a night when the Forum is lit.

Capitoline Museum

(*Open daily, except Monday, 9-4; Sunday, 9-12*) Capitoline Museum contains a large collection of classic statuary.

THE DYING GAUL

(*Upper floor, Hall I*) This copy of a Hellenistic bronze, probably made in Pergamum, Asia Minor, is a realistic portrait of a wounded "barbarian." The artist treated the suffering of the enemy warrior with sympathy and respect, something new in the 3rd century B.C.

CAPITOLINE VENUS

(*Room of the Capitoline Venus*) A slick, elegant Roman copy of the *Venus of Cnidos*, a famous statue by the Greek sculptor, Praxiteles.

Palace of the Conservatori

In the courtyard there is a huge head of *Emperor Constantine* which in its crudeness and size is representative of late Roman art.

THE SHE-WOLF (OR ROMULUS AND REMUS)

(*Hall IV*) The wolf is Etruscan; Romulus and Remus, Renaissance. The babies were added in the 15th century by Pollaiuolo to make the group symbolize the famous legend of the founding of Rome.

FARNESE PALACE

(*Piazza Farnesse*) The Farnese Palace was the grandest of the many Renaissance palaces built in Rome. Sangallo (1485-1564) designed it, and additions were made by Michelangelo and Della Porta.

PIAZZA NAVONA

The buildings around this plaza follow the curved outline of Emperor Domitian's stadium, which was originally situated here. The effect of spaciousness and ease comes from the large size of the plaza and its graceful shape; the sense of unity and order from the uniformity of style of the fountains and buildings, all Baroque at its most elegant.

Sant'Agnese in Agone

On one side of the plaza is the Church of St. Agnese in Agone, built by Borromini (1599-1667). It is typical of High Baroque architecture: familiar Roman and Renaissance forms are used in startling new ways and in new combinations. The façade has a concave curve which contrasts with the convex curve of the visible part of the dome, but the elements used are so many and so complex that you have no sense of basic geometric forms, as you do when viewing classic or Renaissance architecture. The façade has an undulating surface creating ever-changing patterns of light and shade, which are fanciful and splendid but not truly "architectural." The interior is even more ornate—painting and sculpture are combined with arches and columns; gold, marble, stucco, and jewels enrich the surfaces; forms are varied and complex, and preference is shown for the scrolls and curves which are the signature of Baroque style.

Fountains

There are three fountains in the center of the Piazza, two of them designed by Bernini. On the south is his "*Moro*" *Fountain*, a portrayal of a Negro wrestling with a dolphin, and the center fountain is his famous "*Fountain of the Rivers*." Four figures symbolize the four rivers; the Ganges of Asia, the Nile of Africa, the Rio de la Plata of America, and the Danube of Europe. (It is said that the figure of the Nile has its eyes covered, so that it need not look upon the Church of Sant'Agnese by Borromini, who was Bernini's chief rival as an architect. The story may not be true, but it nicely illus-

trates the type of extravagant fancy that delighted Bernini and his followers, who used a wide variety of literary and artistic devices to shock, amaze, or amuse their audience.)

SANTA COSMA E DAMIANO

(*Near Via dei Fori Imperiali*) Backing up against the north side of the Roman Forum is this early Christian church constructed within an ancient temple; its vestibule was originally the Temple of Romulus, and faces the Forum. Of great interest here are the apse mosaics, created by the first great (but unknown) Christian artist of the West. The mosaics mark a deliberate break with the Roman style of painting. Naturalism is eliminated in order to emphasize the spiritual and other-worldly significance of Christ, Peter, and the saints. Modeled forms are deliberately dematerialized, flattened out and stylized. Color becomes less natural and more emotional; the red clouds and a deep blue star-studded sky create a dramatic background for the figures. Christ stares straight forward: His face is a symbol of spiritual power, not the likeness of a man. Here we see the beginning of a medieval and Christian artistic style, as distinguished from the classic style.

SAN LUIGI DEI FRANCESI

(*Piazza San Luigi dei Francesi, off Via Giustiniani*) This is the French national church, built in the 16th century. It contains many frescoes and paintings, notably three famous Caravaggios—*The Calling of St. Matthew*, *Martyrdom of St. Matthew*, and *The Saint and the Angel*.

Caravaggio, Michelangelo Amerighi (1572-1610) Italian

(*In the 5th—Contarelli—Chapel of the left aisle*) The first of Caravaggio's paintings for this chapel was rejected by church officials who accused him of having depicted the saint as a vulgar citizen. The next three paintings were accepted; they are in the chapel now, and while they too deeply shocked some members of the clergy, others found Caravaggio's interpretation of religious scenes deeply moving just because of their everyday realism. In *The Calling of St. Matthew* Christ is represented as a poor peasant and the saint as a card player. The faces and clothes of all the figures are painted with photographic accuracy. Drama is created by the light cutting across the picture; it enters from the right, highlighting Christ's face and hand, and then leads your eye directly toward Matthew.

whose bowed head, though in shadow, becomes a focus of attention because of the bright colors surrounding it. The dramatic effect is further intensified by two theatrical devices: three fingers point toward Matthew, three players stare intently at Jesus.

Caravaggio created great excitement in Rome with his new style. He returned to nature, painting with a realism that was new and startling in Italy, especially because he used it for religious subjects. His interest in detail and in dramatic lighting was particularly appreciated by northern painters.

SANTA MARIA DELLA CONCEZIONE

(*Via Veneto near Piazza Barberini*) In the four subterranean chapels below this church are the skeletons and skulls of 4000 Capuchin monks, arranged into complex and bizarre patterns. The use of the bones of the dead as material for wall decoration may be shocking to us, but it is indicative of the Italians' philosophic acceptance of the inevitable, and of their ability to enjoy life even though aware of its transiency.

SANTA MARIA MAGGIORE

(*Piazza Santa Maria Maggiore*) There is some evidence that Santa Maria Maggiore was originally a pagan basilica, but it became a Christian church in 433 A.D. The interior is elegant, the austere basic design enhances the beauty of the marble Ionic columns, the classic entablature, and the 5th century mosaics above the entablature and on the triumphal arch. Unusually handsome too are the 13th century apse mosaic, the coffered ceiling (gilded with the first gold brought from Peru), and the cosmatesque pavement (the work of the Cosmati, a family of 12th and 13th century decorators famous throughout central Italy).

SANTA MARIA DELLA VITTORIA

(*Via Venti Settembre*) This is one of the best known of the many Baroque churches in Rome, built in the early 17th century by Maderna,,the designer of the façade of St. Peter's.

Bernini (1598-1680) Neapolitan

* THE VISION OF ST. THERESA

(*This statue is to the left over the altar of the transept*) No artist better expressed the Baroque spirit than Bernini, and nowhere did

he do it more effectively than here. The miraculous vision of St. Theresa provided him with an ideal subject, and he treated it so realistically that you almost believe you are witnessing the event. Every device has been used to stimulate the senses and arouse the emotions. Dark marble columns and the broken pediment act as a frame for sculptured figures that look as if they were painted. The marble seems as soft as skin, as fluffy as clouds, as flexible as drapery. Golden bars representing rays of light are lit by real light entering from a window hidden behind the overhanging pediment. The donors, members of the important Venetian Cornaro family, are depicted with absolute realism and placed at either side of the imaginary scene of an angel piercing the heart of St. Theresa with a flaming arrow.

The entire effect is theatrical, even melodramatic. Bernini may be too tricky for most modern tastes, and his determination to overwhelm the senses may offend one's sensitivity. Even so you will be spellbound by the color, the light, the textural contrasts, the swirling movement, and the impassioned expression of combined pain and joy visible in St. Theresa's face and in her swooning pose.

SAINT PAUL'S OUTSIDE THE WALLS

(*About 1½ miles beyond Porta San Paolo*) A fire destroyed the original basilican church built by Constantine in 350 A.D., but the present structure is an accurate copy made in 1823. San Paolo fuori le Mura is the most impressive of all early Christian basilican churches. Thirty-six columns with Corinthian capitals lead the eye to the apse, decorated with 13th century mosaics. (Original 5th century mosaics, however, decorate the triumphal arch in front of the apse.) To visit the lovely 12th century cloister, apply at the Sacristy of the church for permission to enter.

*SAINT PETER'S

St. Peter's (1506-1626) was built by popes who believed they could combat Protestantism by proving that the Catholic Church had tangible wealth commensurate with its spiritual strength. They therefore decided to erect the grandest, most spectacular structure the world had yet seen. When you stand at the center of the Piazza looking at the colossal structure, you are overcome with awe at the daring and ambition of the men who conceived the work, and filled with admiration for the men who designed it.

Almost every important artist of the 16th and 17th centuries had some part in creating St. Peter's. Bramante made the first plan; Sangallo and Raphael submitted alternate plans: at seventy-two, Michelangelo was called in as architect. He used Bramante's Greek cross plan, but enlarged the four central piers that support the huge dome on a drum. Vignola added cupolas, and then, because the traditional long nave was desired, Maderna was called in to lengthen the church and to add the huge façade (unhappily, it destroys the effectiveness of Michelangelo's dome from the front). Finally, Bernini was commissioned to create a grand approach to the cathedral. He designed a piazza that is completely Baroque in its splendid spatial concepts; a trapezoid and an oval area with an obelisk at the center are enclosed by graceful colonnades formed of four rows of columns, arranged so that they form different patterns as one walks toward the church.

The spatial arrangement of the interior is, if anything, more effective than the exterior. The present plan is that of a Latin cross, but the central dome dominates the design, inside as well as out. Everything is designed on the same huge scale: the Corinthian pilasters that face the vast piers are 83½ feet high, the cherubs are seven feet high, the coffers of the vaults and the figures in the mosaics and frescoes are colossal. The best way to get a sense of the scale is to take an elevator (daily, 8:30-4; Sundays, 8:30-1, located between the first and second chapel on the left side aisle) to the top of the basilica. From here there is a striking view of the dome and of the piazza. Climb the stairs, at least to the first gallery, to get a view of the interior of the cathedral. The worshipers and tourists look like ants. From here the colored walls, the paint, the gilt, the stucco work do not strike one as over-ornate; they add a contrasting lighter note to the awesome grandeur of the interior space. If one wishes, one can then walk up long flights of stairs nearly to the top of the dome, for a view of the city. Return to the ground floor to take a close look at individual statues.

Michelangelo (1475-1564) Florentine

***PIETÀ**

(In the 1st chapel of right side aisle) The *Pietà*, the first of Michelangelo's major works, was completed before he was twenty-five. Already he had mastered the art of sculpture, combining elements of ancient, medieval, and Renaissance styles to create one completely his own. The heavy and voluminous drapery of Mary's robes is reminiscent of Gothic sculpture; the compact pyradimal composi-

tion is Leonardesque; the slack muscle of Christ's shoulder is a brutally realistic expression of death that is worthy of Donatello. The individual figures are correctly portrayed; it is therefore even more startling that the size and age relationship of Mary and Christ is completely unreal. By making Mary look like a girl of eighteen, and so huge that her adult son can lie in her lap like a child, Michelangelo has placed the story of Mary and Christ outside of time and space, and given it universal significance.

Bernini (1598-1680)

BALDACCHINO

(Under the dome) It was fitting that the man who followed in the footsteps of Michelangelo in daring, universality, and international fame should have been commissioned to design the canopy to cover the Papal altar placed directly under Michelangelo's dome. Bernini obtained the bronze from the roof tiles of the Pantheon. He took the basic elements of classic architecture, the column and pediment, and distorted them into fantastic Baroque forms, ornate, extravagant, and with a spiraling movement that carries the eye upwards from the ground to the dome. Huge as the Baldacchino is, its scale is precisely right for the space it fills.

CHAIR OF ST. PETER

(At the east end in the apse) Bernini was a supreme technician and the world's greatest creator of theatrical decoration. The splendor of the apse design has an almost hypnotic effect. Bernini was able to create forms that seem to eliminate the distinction between the natural and the artificial. No frame encloses the figures in the foreground; they seem to move back into limitless space. The architectural elements become part of the sculptural design, the carved figures look as though they had been painted. Despite the confusion of swirling forms and the melodramatic poses, the composition has unity, achieved by the majestic grandeur of St. Peter's chair and by the powerful light that radiates from behind it.

ST. PETER (MEDIEVAL, ARTIST UNKNOWN)

(Against pier to right and in front of "Baldacchino") The bronze statue is a medieval work, possibly by Arnolfo di Cambio. One foot is worn down from having been kissed by the faithful. The frontalism, frozen gesture, and austerity of design give St. Peter a spiritual, almost mystic intensity in striking contrast with the worldliness, frank materialism, and exuberance of the Baroque ornament of the rest of St. Peter's.

SAN PIETRO IN MONTORIO

(*Via Garibaldi*) In the cloister of San Pietro is Bramante's (1444-1514) *Tempietto*. It looks like a round Roman temple, and though small, the design has the dignity, grandeur, and restraint of high Renaissance architecture. Classic simplicity is achieved by the use of the severe Tuscan Doric order and the absence of decoration. From the terrace of San Pietro there is a magnificent view of the city.

SAN PIETRO IN VINCOLI

(*Piazza St. Pietro in Vincoli, near Via delle Sette Sale*) The interior of the small, unimpressive church is dominated by the colossal statue of Moses.

Michelangelo (1475-1564) Florentine

*MOSES

Michelangelo has chosen to depict Moses at the final moment of restraint; he is about to leap up, every muscle tense with fury. Yet you are made deeply aware of the tremendous weight and volume of the block of marble by a vertical line that runs down from the eye of Moses to his beard and then straight down his leg and robe to the ground. Thus Michelangelo stabilized a composition that almost explodes with movement. The statue has the monumentality, the emotional restraint, the order and balance of High Renaissance art, but in its indication of movement and its emotionalism it predicts the coming of Baroque.

The *Moses* was to have been one of forty-seven full-scale marble statues for a monumental tomb for Pope Julius II. The plan was to build the largest and most awe-inspiring mausoleum of all time, and to place it in the center of the new Cathedral of St. Peter. The project was never carried out, for Julius II lost interest in it. Only the figures of the *Slaves* in the Louvre and in the Academy in Florence, and the statue of *Moses* were executed.

PIAZZA D'ESPAGNA

This square is noteworthy because on its east side rise the famous Spanish Steps (1720-1725), an outstanding example of Baroque design. At the head of the Steps, in front of the Church of Trinità dei Monti, one can get an excellent view of Rome.

TREVI FOUNTAIN

(*Via della Stamperia off Via del Tritone*) The 18th century Trevi Fountain is the largest and most famous of the hundreds of fountains that ornament the squares of Rome. They were the particular contribution of the Baroque period to the beauty of the city. Fountains appealed to Baroque taste, for the sound of falling water and the glistening drops create ever-changing patterns that delight the eye and ear. The artist who was commissioned to design a fountain was a happy man, for he was given complete freedom to indulge his love for the unusual, even the bizarre, in design and subject.

The Trevi Fountain may have been designed by Bernini, but it was built after his death. Neptune is in a winged chariot drawn by Tritons and horses. The façade of the Palazzo Poli behind it acts as a frame and background, giving stability to the design.

If you are interested in Baroque fountains, be sure not to miss the fountains in the Piazza Navona and the *Fountain of the Triton* in the Piazza Barberini, both by Bernini. And be sure to go to Tivoli, 25 miles from Rome, to see the fountains at the Villa d'Este.



SIENA (*Tuscany, 45 Miles South of Florence*)

Siena is a city living in the past. Important during the Middle Ages, by the 15th century its power had waned. Siena never understood the spirit of the Renaissance; after the 15th century the city's artists left for communities where their work would be more enthusiastically received. Its golden age was the 14th century, when its artists—though employing the colorful and ornate Italo-Byzantine style—breathed new life into the old forms by infusing them with French Gothic grace and Florentine realism. Duccio, Martini, and the Lorenzetti brothers were the best of the medieval Siennese painters. The Cathedral and the Palazzo Pubblico are among the finest medieval buildings in Italy.

For anyone who enjoys pre-Renaissance art, a visit to Siena is a must. The Palio, its great spectacle—presented each year on July 2 and August 16—brings medieval art and pageantry to life for the traveler fortunate enough to see it.

*Cathedral

The Siena Cathedral (1245-1380) is Tuscan Gothic; its only resemblance to French Gothic is in the occasional use of the pointed arch and the lacy tracery of the exterior gables. To northerners the

design of the façade (by Giovanni Pisano, son of Niccola) may appear frivolous, but to Italians—who have always felt that one could best honor God by making His church as gorgeous as possible—the abundance of sculptured figures, the varied patterns in color and shape, and the many different materials used were affirmations of faith.

A grandiose scheme to enlarge the Cathedral, making the present nave into the transept, was never carried out, but parts of the new unfinished nave can be seen to the right of the present Cathedral.

The interior is also ornate. The piers are striped, the ceiling painted. There is an unusual octagonal opening at the crossing of nave and transepts, and a magnificent inlaid marble pavement on the floor. More than forty artists worked on the floor designs, parts of which are covered except from August 15 to September 15.

Pisano, Niccola (c1206-1280) Southern Italian

PULPIT

(In the transept) The pulpit was made by Niccola, the father of modern sculpture. The heavy proportions, poses, and hair treatment are evidence of familiarity with Roman work. By comparing this pulpit with the one he designed earlier in Pisa, it becomes clear that as he developed, Niccola deliberately rejected classic forms in order to increase emotional intensity and to incorporate into the relief every detail of the story he was illustrating.

Pinturicchio (1454-1513) Umbrian

PICCOLOMINI LIBRARY

(Entrance from nave) The library is decorated with lively and colorful fresco decorations illustrating the life story of Pope Pius II. Pinturicchio, a narrative painter, received the commission for this work from Cardinal Piccolomini, who became Pope Pius III while the artist was still working on the project.

Museo Dell' Opera Del Duomo

(To the right of the Cathedral) In this museum there is sculpture by Giovanni Pisano and paintings by many leading Sieneese artists, including Duccio.

Duccio (c1255-1319) Sieneese

***MAESTÀ**

(2nd floor) This huge painting, originally placed at the high altar of the Cathedral, was one of the first altarpieces to be signed. Though a medievalist in style, Duccio was aware of the more modern

attitude toward art and the artist; by signing his work he was asserting his individuality.

On the front of the panel is the *Maestà* (the Madonna and Child surrounded by saints and angels)—Byzantine in its formal arrangement, in its gold background, and in its flat pattern (the round halos are important decorative elements), but not Byzantine in the increased individualization of the faces and the modeling of the heads. Duccio's flowing line is unique in Western art; it has an Oriental quality, though no evidence exists of Oriental influence in Siena. A thin gold line that edges the folds of the deep blue drapery is Duccio's trademark. Note particularly the beauty of the draped head of St. Agnes, the last standing figure on the right.

The rear of the altarpiece originally had 26 separate panels illustrating the Life of Christ. Most of them are displayed here. Duccio felt free in these smaller panels to ignore tradition and to tell the stories in his own way. Realism and stylization of figures, two and three dimensional representation of form and space are used side by side. In general the figures of Christ and Mary are portrayed conservatively, minor figures naturalistically. Duccio's genius lay in organizing the figures and landscape so brilliantly that, despite the lack of formal composition, the significant figures dominate the scene and the significant action is the one to which the eye is immediately drawn.

Baptistery

(*Below the Cathedral on Piazza S. Giovanni*) The Baptismal font by Jacopo della Quercia has bas-reliefs by Ghiberti and Donatello. Note particularly Donatello's *Dance of Salome*. Despite the very low relief, an illusion of deep space is created; with a few gestures the horror of the scene is depicted.

Cathedral Museum

(*In Palazzo Buonsignori, Via S. Pietro*) The museum has an important collection of paintings by leading Siennese artists, among them Duccio, the Lorenzetti brothers, Memmi, and Monaco.

*Palazzo Pubblico

"

(*Piazza del Campo; Open daily, 10-12, 2-4*) This is the finest medieval (1287-1305) palace in Italy. Its fortress-like design is made elegant by the well-proportioned Gothic windows, by the curve of the façade which follows the form of the plaza, and by the asymmetrically placed entrance porch and tower. The Mangia Tower is purely

Gothic in concept; it is against all classic rules to make the top of a tower larger than the base. The builder not only got away with it, but he created an exciting design, for the soaring movement of the tower contrasts effectively with the heavy mass of the palace itself. There are important works of art inside the Palace.

Lorenzetti, Ambrogio (died 1348) Sienese

ALLEGORIES OF GOOD AND EVIL GOVERNMENT

(*Room of Peace, 1st floor*) With their realistic, panoramic views of Siena and its environs—and in their secular subject matter—these murals were far ahead of their time. Note the grace of the dancing figures in the center of the panel, *The Peaceful City*.

Martini, Simone (1284-1344) Sienese

*GUIDORICCIO FOGLIANO

(*World Map Room, 1st floor*) The rich color patterns, the flowing rhythm of the horse's trappings, and the sharp linear treatment of the contours of buildings set against black sky create a delightful wall decoration. Martini, a sophisticated man who had seen much of the world, must have had tongue in cheek when he placed a foolish looking, pudgy warrior astride a graceful horse in the center of an elegant painting.

Martini's *Maestà* is in the same room. It is a charming altarpiece. Mary is aristocratic and aloof, a typical French Gothic lady. Martini was one of the creators of the International style, which combined French elegance, northern love of detail, and Italo-Byzantine color. The style remained popular throughout Europe long after the start of the Renaissance.

Quercia, Jacopo della (1371-1438) Sienese

FONTE GAIA

(*Gran Loggia*) The original fountain (a reproduction is in the square in front of the palace) is badly damaged, but enough is left to convey some sense of the massiveness of della Quercia's forms, both in relief and in the round.

STRA (*Between Venice and Padua*)

A side road leading from Venice to Padua is dotted with fine 18th century villas. Perhaps the finest is the "Villa Pisani" in Stra, beautifully furnished and with a ceiling fresco by Tiepolo.

TARQUINIA (*55 Miles North of Rome on the West Coast*)

Near Tarquinia is the site of a great Etruscan necropolis, or burial ground. To see it (and though it is not well known, it should be seen, for it is one of the great sights of Italy) it is necessary to go to the Museo Nazionale in Tarquinia to obtain a guide. He will take you out to the necropolis, about four kilometers away. The minimal visit requires about two hours.

***The Necropolis**

The Etruscans were an ancient people, probably Oriental in origin, who controlled a large area stretching from Florence to Rome when they were at the peak of their power in the 6th and 7th centuries, B.C. By 200 B.C., however, they were wholly absorbed by Rome. Although a great many Etruscan artifacts have come down to us, little is known of their history, because while the language can be read (it is written in Greek letters), no one has yet been able to decipher its meaning. We do know that they were great traders, skilled artisans in clay and metal, and that their art was influenced by Crete and archaic Greece. They worshiped gods resembling those of Greece and Rome, but like the ancient Egyptians had great reverence for the dead. It was characteristic of Etruscan cities that the cemeteries outside them were much more extensive and imposing than the areas where people lived—just as the Pyramids, the tombs of pharaohs, are the greatest of Egyptian monuments.

But to call an Etruscan burial ground a cemetery is to give an entirely wrong impression; the one at Tarquinia is an open field more than a mile long. Under its surface have been discovered hundreds upon hundreds of tombs. To get into one, you walk fifteen or twenty feet down a flight of stairs cut into the soft rock that lies just beneath the soil. The burial chamber is typically a rectangular room 20 or 30 feet long, 12 or 15 feet high, with a gabled ceiling. It resembles a small, crude Greek temple hollowed out of the rock.

Originally the various objects needed by the deceased in his after-life were placed with him in his tomb, but now all these things are gone, stolen or decayed in the course of twenty-seven centuries. Nevertheless, the empty chambers provide a clear and exciting insight into the lives of these old and vanished people; they are decorated with the liveliest and most graphic paintings that have come down to us from the ancient world. So bright and vivid are these pictures that it takes conscious effort to remember that they were painted when Rome was a village and Athens had just emerged from barbarism.

Let us look at some of the best known tombs, the ones the guide is likely to show the visitor. The oldest is the Tomb of the Bulls (middle of the 6th century B.C.). We see a naked man on a tall horse approaching a gaily colored water fountain; behind it lurks a burly, ominous warrior with his arm raised to strike. This is Achilles, the Greek hero, and the rider about to be ambushed is Troilus, son of Priam, last king of Troy. Two other notable figures are the bulls for which the tomb is named, one with a human head and the other a strangely impressive beast, despite his curious blue coloring.

The drawing is rather crude in this early work, but many of the characteristic features of Etruscan painting are still to be found in the frescoes; the men are brown-bodied, and their heads and legs are in profile, but their chests are more or less turned toward the spectator. The fantastic animals contrast with many naturalistic details (as in the plants).

The corrections the artist made as he worked can be seen, and this gives the pictures an air of great spontaneity. Above all there is remarkable brightness and freshness of the colors. The style resembles that of the Greeks, but the work is livelier and far less inhibited than in most Greek painting that has come down to us.

As time went on, the skill of the painters increased, though the fundamental elements remained the same. Thus *The Tomb of the Augurs* (late 6th century B.C.) has several quite realistic and quite dramatic scenes: two men wrestling, and two black-robed men at the back (possibly priests bidding farewell to the occupant of the tomb). *The Tomb of the Lionesses* has lively dancing figures, some naked, some brightly clothed, and banqueters reclining on vari-colored couches. Not even the hastiest visitor will want to miss *The Tomb of Hunting and Fishing* with its diver (displaying Olympic form!) and its beautiful decorative motifs; or *The Tomb of the Baron*, which is a masterpiece of composition and displays great skill in the subtle blending of muted colors.

The Museum in the town has a fine collection of objects and statuary found in the tombs.

TIVOLI (25 Miles from Rome)

Villa d'Este

This was originally a Benedictine convent which in 1550 was made into a villa for the Cardinal Ippolito d'Este. It is one of the most attractive places to visit in the Rome area. The chief feature is the famous garden, going down in terraces from the front of

the villa, with its fifteen hundred fountains. Some of the large single fountains were designed by Bernini and other well-known artists. The garden is a typical Baroque creation in its fantastic extravagance, even humor (when it was first built, certain stones were so placed that if a person stepped on them he got splashed). Baroque, too, is its grand scale, its union of the natural and the artificial, and its movement and changing shape. Here movement and change do not have to be simulated—they are actually present in the spurting, falling streams of water.

Also near Tivoli are the ruins of the Emperor Hadrian's Villa, originally a large group of buildings duplicating famous structures of the then known world.

TREVISO (18 Miles North of Venice)

Not far from Treviso, toward Castelfranco (where Giorgione's altarpiece, *Virgin and Child with St. Francis and St. Liberale*, is in the choir of the Cathedral) is the Villa Giacomelli in Maser, designed by Palladio and decorated with frescoes by Paolo Veronese (1528-1588). This is the one remaining example of many murals painted by Veronese for the country villas of his wealthy patrons. In the ceiling fresco Veronese carried the illusion of space to unprecedented limits through his command of perspective. As one looks up, it seems as if real women are leaning over a second story balustrade, while above them is a ceiling designed with Renaissance architectural motives framing painted figures, and above *it*, apparently seen through an octagonal hole in the ceiling, are mythological figures floating in the sky. No one has ever made the real world seem more delightful and in greater harmony with the imagined world of mythology.

VENICE

The tourist who arrives in Venice for the first time may have a momentary sense of disappointment: it is all so familiar! And Venice may also distress some visitors, at first, because it is nothing but a tourist city. Indeed, it has been nothing else for over two centuries. The city has but one purpose—to preserve and celebrate the beauty that man and nature have cooperatively wrought. Here architects designed buildings to blend with the sky and water, and

here painters discovered how to reproduce the luminosity of a Venetian sky in pigments. Here, for the first time, a city and its citizens became the chief subject of painting.

The characteristics that mark Venetian style are clear and unmistakable. The influence of Byzantium remains strong. The liking for gold and rich colors, for intricate and ornate patterns, for brocades and silks and velvets has never died. We see it in the architecture and the painting of every epoch; it is apparent in the contemporary glass, jewelry, and lace that fill the shops.

Another element that distinguishes Venetian art is its direct appeal to the senses. Venetian painting is to be looked at and enjoyed, not thought about. It seldom arouses deep emotion and it teaches no moral lessons.

Though the Venetian style reached its height in the 16th century, its influence has continued. Venetians were the first painters to think in terms of color areas, not light and shade, and to draw with a brush stroke, not with a sharp pen or pencil line. The painting technique that originated in Venice was adopted by Rubens, whose style was taken over by artists in England and the continent. It has been dominant ever since the 17th century; thus it can be said that Venice has played a continuing role in Western art. And although Venice has produced no important artists since the 18th century, she continues to encourage art throughout the world by sponsoring "The Biennale," an international art exhibition held every two years. In a large and beautifully-arranged exhibition in the Giardini, the Public Gardens, the latest developments in painting and sculpture are shown.

MUSEUMS

*GALLERIE DELL' ACCADEMIA

(Grand Canal; Open daily, 9-1, 2-5; Sunday, 9-1) The traveler in Venice should go to the Academy early in his stay, for it has a superb collection in which every major Venetian artist is well represented. Use this visit to decide which artists interest you most; then you can plan later trips to the churches and museums that house other works by the same artists.

Here is a list of the rooms in which to find the paintings discussed in the following section on the Academy: Room I, di Venezia; Room II, Giovanni Bellini; Room IV, Mantegna;

Room V, Giovanni Bellini, Giorgione; Room VII, Giorgione; Room X, Titian, Tintoretto; Room XI, Tiepolo, Tintoretto; Rooms XVI and XVII, Canaletto, Longhi, Guardi, Piazzetta; Room XX, Gentile Bellini; Room XXI, Carpaccio; and Room XXIV, Titian.

Bellini, Gentile (1429-1507)

***PROCESSION IN PIAZZA SAN MARCO**

(Room XX) Bellini painted a solemn procession crossing the piazza on its way to deliver a fragment of the True Cross to St. Mark's. We see exactly how the square looked in the late 15th century, and exactly how the people dressed; in fact, in area and detail we see much more than Bellini actually could have seen at one time from a single position. Everything near and far, to left and right is in the same sharp focus; not an element of the magnificent scene is missing. The horizontal accent created by the men in the procession (their heads are in a line parallel to the base of the church) gives order to the crowded composition.

Bellini was the first artist to use Venice itself as a subject. He was followed by other Venetians, and (after the 18th century) by painters from other countries—Turner, Manet, and Monet, for example. Each of them painted Venice according to his personal vision and the vision of his own time, but no one ever painted the sumptuousness of Venice more effectively than Bellini.

In the same room is his *Miracle of the Relic That Fell in the Canal*. Bellini gave the work a religious title, but quite obviously what really fascinated him was the beauty of a Venetian canal.

Bellini, Giovanni (c1430-1516)

MADONNA OF THE SMALL TREES

(Room V) This is one of the loveliest of the many Madonna and Child paintings by Gentile's younger brother, Giovanni Bellini, who surpassed all others in portraying Mary and the Christ Child as symbols of harmony and gentleness. He learned from his brother-in-law, Mantegna, how to make his figures appear solid, but he blurred the edges slightly to avoid the sculptural hardness characteristic of Mantegna. The rich colors of Venice became his colors; then to eliminate any harsh color contrasts, he used subtle gradations of these tones. The distant trees on either side in this painting add a note of variety, while the cloth backdrop keeps the landscape from interfering with the simplicity of the two figures. By these devices Bellini evoked an idyllic mood—a mood that was an inspiration to his two most famous pupils, Giorgione and Titian, and one that occurs frequently in Venetian painting.

There are many canvases by Bellini in the Academy. None are exciting and none are intellectually stimulating, but all are beautiful, and, except for a harshness of contour in the early works when Mantegna's influence was strong, all are sweet without being cloying, and all have idealized figures that do not appear artificial. Note particularly *The Altarpiece of St. Job* in Room II, for here Bellini achieved the monumentality of Florentine painting without sacrificing his personal vision.

Canaletto (1697-1768)

Piazzetta, Giambattista (1683-1754)

Longhi, Pietro (1702-1785)

Guardi, Francesco (1712-1793)

(Rooms XVI and XVII) These 18th century Venetian painters had no exalted ideas, but they were skilled craftsmen, and sensitive to subtle nuances of color, mood, and human feelings. The small, unpretentious paintings of Guardi and Canaletto recreate the light and atmosphere of Venice; the intimate scenes of Venetian life by Longhi and Piazzetta have the liveliness of light comedy. Their pictures were bought by art collectors from every European nation, and became the first travel advertisements for Venice.

Eighteenth century Venetian painters are also well represented in the Museo del Settecento Veneziano in the Rezzonico Palace, and in the Franchetti Gallery in the Ca' d'Oro Palace.

Carpaccio, Vittore (c1455-1526)

***THE DREAM OF ST. URSULA**

(Room XXI) This painting is one of a series illustrating the life of St. Ursula, and was originally commissioned to decorate the walls of a building belonging to the Brotherhood of St. Ursula. An accurate representation of a Venetian bedroom of the 15th century, it evokes a poetic mood of early-morning silence and peace.

Carpaccio was familiar with Flemish art; his sharp delineation of detail and his effective handling of light is Flemish. He also became familiar with Florentine art; through contact with Mantegna he learned how to model forms and how to draw the human body correctly. His genius lay in adapting Flemish and Florentine devices that increase realism without sacrificing the beauty of color and flat pattern that was his Venetian heritage. Note how the details (the slippers, dog, and crown carelessly arranged around the foot of the bed) enhance the charm and realism of the painting but do not interfere with the dignity and simplicity of the basic design, which is spacious and has a perfectly balanced pattern of rich contrasting colors in light and shade.

Carpaccio's paintings for the Scuola San Giorgio degli Schiavone

can be seen there in their original setting. In the Correr Museum is his famous *Venetian Ladies*.

Giorgione (c1478-1510)

***THE SOLDIER AND THE GYPSY (THE TEMPEST)**

(Room V) The meaning of this strangely melancholy painting has never been made clear. It seems likely that Giorgione had a mood to express, but no story to tell. He painted that moment of stillness just before a storm breaks; the soldier and the nursing mother are deep in thought; they are aware of neither the storm clouds nor the lightning flashes; they are not even aware of each other. A strong light falls on the mother, the distant buildings, and the fragments of two columns, uniting these pictorial elements by a circular movement that carries the eye from the foreground into the distance and back. The soldier stands in the shadows in the foreground completely isolated from the scene, absorbed in his own dreams. Is this Giorgione himself? Is he brooding over the fact that the beauty of nature, the loveliness of woman, man's achievements (the columns symbolizing man's creative activities) are so fleeting? We will probably never know, but we will continue to be haunted by the beauty and the sense of brooding sadness that the painting evokes.

Giorgione's *Portrait of an Old Woman* is in the same room.

Mantegna, Andrea (1431-1506) North Italian

ST. GEORGE

(Room IV) Mantegna's *St. George* is more impressive and remains in the memory longer than many of the paintings in the Academy that are far more beautiful.

A marble niche clearly defines the limited space represented: it is adequate to accommodate the hero, but not the huge dragon; the accurately drawn landscape looks like a backdrop. The man, the dragon, the fruit, even the clouds seem to be carved in wood. Perhaps it is the shallowness of the space, the rigidity of the enclosing niche, and the almost complete symmetry that give the painting its cold grandeur.

To add vitality to the formal composition, Mantegna, an ardent student of ancient sculpture, represented St. George in a familiar classic pose, his weight resting on one leg and on the spear (a pose devised by the ancients to create a sense of potential movement without sacrificing stability). The uncompromising clarity and precision of every line in this work fix it permanently in the mind.

Tiepolo, Giovanni Battista (1696-1770)**STUDY FOR THE CEILING OF THE CHURCH OF THE SCALZI**

(Room XI) By the 18th century, Venice had lost its wealth and power, but it had become the favorite vacation spot for European aristocrats, a city dedicated to pleasure, and Tiepolo was the ideal choice as decorator of the walls and ceilings of the city's elegant palaces. He combined the Venetian genius for composing in color with 18th century Rococo charm and delicacy. His pictures—with their foreshortened figures flying through limitless blue sky—have an airiness unsurpassed in painting. The figures themselves are so light and graceful that it is easy to believe they are actually flying.

Tintoretto (1518-1594)**MIRACLE OF ST. MARK**

(Room X) The painting illustrates St. Mark's descent from Heaven at the very moment a Christian slave in Alexandria is being readied for torture and execution. The painting is astonishingly realistic (the miracle seems to take place directly before one's eyes), but it also has the theatricality of Italian opera (St. Mark is suspended in air, almost as if by strings, and a "spotlight" shines on the slave). If the painting seems to lack restraint and refinement, it is understandable; Tintoretto was a self-taught artist more interested in arousing religious passion than in observing aesthetic rules. In this purpose he was tremendously successful, for he received so many commissions from churches, brotherhoods, and government authorities that you would have to spend weeks to see all those paintings of his that still exist in Venice. Few if any artists ever covered so much canvas; few have ever assigned themselves such difficult problems; and few have been able to give an imagined scene so convincing an appearance of reality. If Tintoretto often seems melodramatic and redundant, he should be forgiven; he also had moments when he rose to great heights of emotional fervor.

In the same room is a more mature work by Tintoretto, *The Transportation of St. Mark's Body*.

THE FALL OF MAN

(Room XI) Tintoretto's mood here is lyric, and his style more typically Venetian. He wrote his painter's creed on his studio wall: "The drawing of Michelangelo and the colors of Titian," and the influence of both masters is clear. But the diagonal composition that leads the eye deep into the distance—where the expulsion of Adam

and Eve can be dimly seen—is original with Tintoretto; and so are such dramatic devices as coarse brush work and intense lighting, which cuts across the figures so that parts of them are lost in the shadows.

Titian (1477-1576)

PIETÀ

(Room X) Titian painted the *Pietà* to hang over his own tomb in the Church of the Frari. It was one of his last works, executed in the intensely emotional style of his late years. He painted his own portrait in the figure of Joseph of Arimathea, the elderly man kneeling and looking into Christ's face. He had done the same thing in his earlier painting, *The Entombment*; and it is an interesting point that Michelangelo, at the same period of his life and only a few years earlier, had used *his* own face as the model for Joseph of Arimathea in carving *The Entombment*, now in the Cathedral of Florence.

Titian employed many devices to intensify the drama of his paintings. Some were original and some he probably learned from Tintoretto; all were to become common in the 17th century. He composed his picture on diagonals to create movement; he eliminated detail; he used intense contrast of light and shade; and his brush stroke was vigorous. At the same time, by incorporation of strong vertical accents, created by the sculptured figures and stone piers of the niche, he gave the painting the classic grandeur and dignity characteristic of high Renaissance art. Titian's paintings always had these stabilizing elements, even when he was moving away from the Renaissance toward the dramatic Baroque style.

*THE PRESENTATION OF THE VIRGIN

(Room XXIV) In most paintings the artist concentrates on solving one particular problem. Titian tackled many in the *Presentation of the Virgin*, and because he was one of the greatest of all painters, he solved each of them successfully. It takes time to appreciate the picture, for it must be looked at from many points of view.

The sheer beauty of light, color, and texture absorbs one's interest first. A true Venetian, Titian saw things not in line and shape, but in color areas. Compared with modern paintings, the colors seem subdued, but they appeared bright to Titian's contemporaries. He used skin and hair tones as the key notes in a complex orchestration of color harmonies.

The picture next delights us with its vivid representation of the life of the city. Titian used the mountains of the nearby main-

land as a background; he painted elegant Venetian ladies in their luxurious garments, a poor woman selling her eggs, the majestic high priest in his extravagant robes, the Renaissance buildings decorated in familiar, local brickwork patterns, even a fragment of Roman sculpture in the lower right corner.

Third, Titian tells a familiar story with profound psychological insight. Mary is small and alone; the priest towers over her. Yet the little girl dominates the huge canvas because she is placed away from other figures (with large columns behind her), and because the profile view gives her form a clarity that the figures in more complex poses do not have. Perhaps most important, the sharp blue color of her dress, set against the golden light, makes the most intense contrast of colors in the entire picture.

Finally, Titian has organized the scene into a composition well suited to wall decoration. The massive stone wall is parallel to the picture plane; the dominant figure is shown in profile view. The figures move *across*, not *into* the picture plane. The deep space of sky and mountains is restricted in size, and therefore does not disturb the two-dimensional quality of the design. Note how brilliantly Titian adjusted the composition to a wall broken by doors. It is in the deftness of his handling of such details, as well as in the grandeur of his compositions and the depth of his emotional insight, that Titian outshines his contemporaries.

Venezia, di (1333-1358)

CORONATION OF THE VIRGIN

(Room I) Venezia is the first name known in the history of Venetian painting. The richness and variety of decorative patterns in the central panel remind one of Persian miniatures; clearly, the influence of Byzantium was predominant in Venice in the mid-14th century. On the other hand, observe the drapery lines and the modeling of the heads and robes of the angels: the linearity of the Gothic style of the North and strong modeling of Giotto had already made its way to Venice.

Veronese, Paolo (1528-1588)

*FEAST AT THE HOUSE OF LEVI

(Room X) This was originally intended as a representation of "The Last Supper," but Veronese used that story solely as an excuse to paint a Venetian feast. Everyone is busy talking, eating, or drinking; each guest is dressed in the finest of silks and brocades. The bright colors and lively movement of the figures are framed by the

cool gold and silver tones of huge neo-classic columns and arches which in turn frame a great expanse of distant buildings and sky. As a wall decorator, Veronese has never been surpassed; he has combined all the appeal of representational painting with the dignity and grandeur of a composition of monumental geometric forms arranged into a spacious symmetrical design.

The history of the painting tells much about Veronese and the times in which he lived. The work was commissioned by a monastery. When it was finished, the painter was called before the Inquisition; a record of the proceedings remains in the Archives at Venice. Why was there a jester in the scene? Why was one of the Apostles cleaning his teeth with a toothpick? Didn't Veronese know that heretics in Protestant Germany were painting similar works, irreligious works?

Veronese answered his inquisitors by repeating over and over again that he was interested only in making his paintings ornamental and lively, that he was a non-ideological artist, that he was doing just what artists before him had done.

"What then did your predecessors do—anything like these things of yours?"

"In the Pontifical Chapel in Rome," answered Veronese, "Michelangelo painted our Lord Jesus Christ, His Most Holy Mother, St. John, St. Peter, and the Court of Heaven, all with little reverence. They are all naked, my lords, from the Virgin Mary down."

Veronese was excused, having consented to make minor changes in the picture, and to change its title from *The Last Supper* to *Supper in the House of Levi*.

Veronese's elegant and sensuous painting, *The Marriage of St. Catherine*, is in Room XI.

CIVICO MUSEO CORRER

(*Procuratie Nuove on the Piazza San Marco. Entrance under Portico dell' Ascensione on West side of Piazza. Open daily, 9:30-12:30, 2:30-6:30; Sunday, 9-12.*) The Correr Museum has an outstanding collection of primitive and early Renaissance Venetian paintings, including such masterpieces as Alvise Vivarini's *St. Anthony of Padua*, Giovanni Bellini's *Pietà*, Carpaccio's *Venetian Ladies*, and Gentile Bellini's *Portrait of Doge Giovanni Mocenigo*.

The Correr also contains superb examples of the minor arts of Venice from the Middle Ages to the present, objects that give one a vivid picture of Venice's continuous tradition of skilled craftsman-

ship, and show its taste for splendor and elegance even in the design of utensils for daily use.

FRANCHETTI GALLERY

(*Ca' d'Oro Palace, on the Grand Canal at the Calle della Ca' d'Oro; Open daily, 9-1, 3-6*) The gallery is housed in the Ca' d'Oro Palace, a Gothic structure affording a rare and vivid view of the way a 15th century patrician lived. It also presents a magnificent sight of the Grand Canal seen through lacy, Gothic arcades. The Franchetti collection of paintings, hung throughout the palace, include works from the North European as well as the Italian schools. Note particularly *St. Sebastian* by Mantegna in the chapel, and 18th century Venetian paintings by Longhi and Francesco Guardi.

GALLERIA INTERNAZIONALE D'ARTE MODERNA

(*Pesaro Palace, Grand Canal near the Calle Longo; Open daily, 9-12:30, 2:30-6:30*) Since Venice started to hold biennial international art exhibits in 1895, after each Biennale a selected group of the works shown has been bought for permanent display in the International Modern Art Gallery. The collection is not impressive, but it is a reminder of the rapid changes in style of the past fifty years and the perhaps even more rapid changes in taste. The collection assumes most interest in a year of the Biennale if it is visited just before or after seeing the contemporary exhibition.

MUSEO ORIENTALE

(*Pesaro Palace; Open Daily, 9-12:30, 3-6*) Venice was a center for trade between East and West for centuries, and Venetians became ardent collectors of Oriental art. The Oriental Museum has one of Europe's finest collections of paintings, ivories, ceramics, marbles, textiles, and lacquer ware from Byzantium.

MUSEO DEL SETTECENTO VENEZIANO

(*Rezzonico Palace, Fondamento Rezzonico; Open daily, 9-12:30, 2:30-6:30*) In the Museum of the Eighteenth Century, paintings and interior furnishings of that era have been assembled to recreate the charm and frivolity of the Venetian expression of the Rococo spirit. Note particularly Tiepolo's ceiling decoration in Room II; the

paintings by Longhi and Guardi; and the amusing, decorative frescoes by Domenico Tiepolo, son of the more famous Giovanni Batista Tiepolo. The frescoes were removed from a villa on the mainland once owned by the Tiepolo family.

CHURCHES, MONUMENTS, BUILDINGS

*COLLEONI

Verrocchio, Andrea Del (1435-1488) Florentine

(*Campo SS. Giovanni e Paolo*) This is one of the great equestrian statues. During the five centuries since Verrocchio created it, most other such works have been inferior imitations of the *Colleoni* or of Donatello's *Gattamelata* in Padua. One could wish that the bronze figure of Bartolommeo Colleoni, a professional soldier, were closer to eye level, but the accuracy and incisiveness of the modeling of horse and rider makes it possible to see from a distance how brilliantly Verrocchio understood the character of the cruel and fearless *condottiere* who holds himself rigid in the saddle while his steed paces forward. Verrocchio died before completing the monument; Alessandro Leopardi finished it along the lines set forth by Verrocchio.

In the square, note the imposing Venetian Gothic church of San Giovanni e Paolo with its unfinished façade.

*PALAZZO DUCALE

(*Next to St. Mark's Cathedral; Open daily, 10-5*) The façades of the Doge's Palace facing the Piazzetta and the Grand Canal are strikingly beautiful despite their contradiction of generally-accepted architectural standards. Two stories of open arcades support the almost unbroken wall of the upper story, but they seem too fragile, too weightless for the task. The parapet provides no strong accent to separate the building from the sky. (You may also complain that the columns of the lower story appear to sink into the ground, and you will be right. That is just what happened. Originally they stood on a platform of three steps, but the soil below subsided, concealing the base.) Only a Venetian or an Oriental builder would have had the audacity to show such indifference to structural clarity.

Venetians thought in patterns, not in solid forms. (Thus there is

little Venetian sculpture.) This also explains the design of the Doge's Palace. The façade does not balance mass with mass; instead, the sharp contrasts of dark and light below balance the expanse above of pink and white marble and the lacy, orientally-inspired parapet. The color harmony of pale pink and white gently leads the viewer's eye to the glowing tones of the Venetian sky. You forget the lack of balance and architectural logic because of the beauty of the color and pattern, a beauty that is essentially pictorial.

Note the delicate low relief sculpture at the corners of the building, particularly *The Judgment of Solomon* on the corner nearest St. Mark's.

INTERIOR: The palace is huge, the number of gorgeously-decorated rooms almost beyond count, and it is easy to become sated by the lavishness of the display. While your eye is still fresh, be sure to visit the few rooms discussed below. You enter the palace on the side nearest St. Mark's, and pass through a Renaissance courtyard. Climb *The Stairway of the Giants* to the main floor, and then *The Golden Staircase* to the second floor (called the Noble Floor). From the vestibule one visits two rooms, first the Salle delle Quattro Porte, containing Tiepolo's *Neptune Offering the Harvest of the Sea to Venice* (this small painting, near the ceiling, shows Venice pointing to Neptune, holding a huge shell filled with riches); then the Sala dell' Anticollégio with wall paintings by Tintoretto and ceiling decorations by Veronese.

Tintoretto (1518-1594)

BACCHUS AND ARIADNE

(*Sala dell' Anticollégio*) This painting is a striking example of Tintoretto's lyric style. The three figures form three graceful curves that meet at the center, where one sees the wedding ring that Bacchus offers Ariadne. By skillful foreshortening, soft modeling, and a rhythmic pattern of light and shade, Tintoretto created convincingly-solid figures that do not seem ridiculous as they float through space. (In the same room is Veronese's sensuous painting, *The Abduction of Europa*.)

•

PARADISE

(*Sala del Maggior Consiglio*) Go down one flight of stairs to the main floor. Go through the Sala della Quarantia Civil Vecchia and the Sala del Guariento, to the Sala del Maggior Consiglio, the most splendid of all rooms in the palace. On one wall of this former

meeting room of the Grand Council that ruled Venice is the tremendous and impressive painting, *Paradise*, by Tintoretto. It is the largest oil painting in the world. Though it is doubtful if Tintoretto actually executed the work—and despite blundering restoration efforts in the 18th century—the composition is so masterful that the poor quality of the painting in individual figures can be overlooked. Tintoretto followed the Thirtieth Canto of Dante's *Divine Comedy* in picturing the scene. Christ and Mary are silhouetted against a glaring light that serves as the major source of illumination for the whole canvas. The figures, though clearly modeled and having individuality, are grouped in alternating dark and light bands that radiate from or repeat the dominant arc created by the clouds and angels grouped around the feet of Jesus and Mary. Tintoretto has been able to make Jesus and the Madonna completely dominate a painting that contains hundreds of swarming figures.

Veronese (1528-1588)

THE TRIUMPH OF VENICE

(*Sala del Maggior Consiglio*) On the resplendent ceiling is a large oval panel in which Veronese fully expressed his love for a Venice of elegant buildings, voluptuous women, eternal pageantry, and, above all, glowing light and intimacy with the sky.

PALACES ALONG THE GRAND CANAL

The entire length of the Grand Canal is lined with beautiful palaces. Venetian architects took the salient decorative features from styles created in distant places, and then adapted them to suit their own purposes. The flat façades with their strongly marked patterns of columns and arcades create fanciful reflections in the waters of the canal, and harmonize with the ever-changing Venetian sky.

Among the most beautiful of these edifices are the Italo-Byzantine, 11th century Loredan Palace; the lacy façade of the Gothic Ca' d'Oro of the early 15th century; the elegant, 15th century, Renaissance Vendramin Palace; and the Baroque 17th century Pesaro Palace.

PALAZZO LABIA

(*On the Campo San Geremia*) Delightfully gay frescoes by Tiepolo, illustrating the story of Anthony and Cleopatra, decorate the walls.

They are pastel-colored, spontaneously-drawn 18th century versions of the decorative style of Veronese.

SAN GIORGIO MAGGIORE

(*Isle of San Giorgio Maggiore*) The wonderful location of the church, from which you can enjoy a superb view of the major part of the city, contributes to its impressiveness. Palladio (1518-1580), the leading north Italian architect of the late Renaissance, designed the major portions of the church, and skillfully adapted classic orders to a church design with the restraint and beauty of proportions for which he is famous. The church was not completed until after his death.

There are two huge paintings in the interior, *The Last Supper* and *The Gathering of Manna* by Tintoretto. They show his genius in dramatic handling of light and shade, and his use in composition of a diagonal movement that leads the eye into deep space. Most apparent is the daringly free brush stroke that characterized Tintoretto's later works.

SCUOLA SAN GIORGIO DEGLI SCHIAVONI

(*Calle dei Furlani; Open daily, 9:30-12, 3:30-5*) A Venetian "scuola" was a brotherhood of men joined together in a guild dedicated to faith and charity. Many of these groups owned magnificent buildings enriched with contemporary art.

Carpaccio, Vittore (c1455-1526)

ST. GEORGE KILLING THE DRAGON

The painting of St. George (best seen toward noon) is one of many delightful paintings by Carpaccio decorating the Scuola. Although Carpaccio was ostensibly illustrating the stories of the lives of St. George, St. Tryphon, and St. Jerome, he was in fact celebrating the world he lived in. The colors, the light, and the realistic details of architecture and costume recreate the atmosphere of 16th century Venice. St. Jerome's cell, for example, is clearly a picture of a patrician's private library, not a monk's retreat.

•

SANTA MARIA GLORIOSA DEI FRARI

(*Rio Terra San Stin*) The church was tastefully designed by Niccola Pisano, best known as the leading Gothic sculptor of Italy. It

combines Gothic pointed arches with a dignified, almost austere design.

Inside the 13th-15th century church are two important religious canvases by Titian, *The Assumption* (at the high altar) and *The Madonna of the Pesaro Family* (left side of nave). In the latter painting, despite the informal portrayal of Mary and the Christ Child—and despite the wealth of non-religious realistic detail, including representation of a flag, patrons, and cherubs—Titian achieved a grand total effect. Perhaps it stems from his use of two huge, strongly modeled columns, to which he related all the figures, placing the Mother and Child directly in front of the nearer one.

In the sacristy is a triptych, *Madonna and Saints* by Giovanni Bellini. (Near this church is the Scuola San Rocco, which you will not want to miss.)

SANTA MARIA DELLA SALUTE

(*Rio della Salute*) The Baroque style was welcomed by Venetians; it suited their taste for extravagant and imaginative forms. Even if a curving Baroque façade could not be adapted to the design of palaces lined up along the edge of a canal, it was perfectly suited to designing a church to be set back from the water and raised on steps. And this is just what Longhena (1604-1675) did in the Church of Santa Maria. Also interesting are the scrolled buttresses which connect the projecting lower story with the elegant dome raised on a high drum.

Inside are Tintoretto's *Marriage at Cana* and Titian's ceiling paintings in the sacristy—*Cain and Abel*, *Sacrifice of Abraham*, and *David and Goliath*.

*BASILICA DI SAN MARCO (ST. MARK'S)

(*Piazza San Marco*) The visitor to Venice heads straight for the Piazza San Marco. He is greeted—he is dazzled—by the glittering façade of the basilica. If by some magic he could see the many stages through which St. Mark's has passed, it would be an astonishing adventure in architectural history. The original 9th century structure was Romanesque; destroyed by fire, it was rebuilt in the 10th and 11th centuries by Byzantine architects. Alterations and additions combined Gothic ideas with the Roman and Byzantine forms. Later, Renaissance and Baroque artists were commissioned to design "up-to-date" paintings and mosaics. Above all, this excursion into history would show the all-powerful influence that

Byzantine color and opulence has had on the entire range of Venetian art.

The Basilica di San Marco was copied from the Church of the Apostles in Constantinople (destroyed in 1463). Its plan is a Greek cross, and it is roofed with five domes on pendentives. The interior and exterior are enriched with fragments of art carried back to Venice by warriors and traders as gifts for their patron saint. Columns of porphyry, alabaster and verde-antico, Corinthian and Byzantine capitals, marble facing and sculptured mouldings came from cities throughout the Eastern Mediterranean area. The famous Bronze Horses—originally made for Nero in Rome and taken to Byzantium by Constantine—were brought to Venice after the conquest of Constantinople in the 13th century, and placed above the façade. (In the 19th century they were briefly removed to Paris by Napoleon.)

When the Gothic style became popular throughout Europe, Venetian artists adopted it in their own way to further enrich their already ornate church. A crown of gold was given the cathedral by the addition of high domes set over the original low Byzantine domes (now visible only from the interior). This was a Venetian device to achieve Gothic height; and to make a lacy framework for the mosaics below, they also added Gothic canopied niches, ogees, arches, and pinnacles carved with foliage.

Note particularly the 13th century mosaic design above the last door on the left of the façade. A picture of the church dominates a scene illustrating the arrival of the body of St. Mark. The other façade mosaics, far less effective, are Renaissance or Baroque works of the 16th and 17th centuries. The vivid color and the stylized treatment of forms in the 13th century design were conceived by a master mosaic worker; the later designs are by artists who were primarily oil painters. Their realism, and their use of shading and complex rhythms, were poorly suited to the mosaic technique.

INTERIOR: The finest mosaics are in the vestibule (the atrium) where the cupolas and arcades are covered with 13th century Italo-Byzantine designs. Particularly striking are the scenes illustrating stories from the Book of Genesis (in the last cupola on the right). You can enjoy a close-up view of the mosaics of the large cupolas of the main body of the church from a gallery that runs the entire length of the nave (it is reached by a staircase in the atrium), but it is open only from 9 in the morning until 12, and then from 2 to 5. From here too you can see the Bronze Horses at close range.

The splendor of the interior of St. Mark's is dazzling; every sur-

face is decorated with mosaics, rare marbles, and richly colored stones. Everywhere are examples of the marvelous craftsmanship of Byzantine or Byzantine-trained craftsmen. Be sure to see the 9th (or 10th) century icon, the *Altar of the Madonna di Nicopeia* (or Victory) in the left arm off the nave (the pearls and diamonds were added by Venetian craftsmen); the 10th century *Pala d'Oro*, a screen at the back of the main altar; and the breathtaking array of liturgical objects in gold, precious jewels, and colored enamels displayed in the Treasury (open 9-12).

Facing the Piazzetta, and directly across from the Ducal Palace, is St. Mark's Library, a Renaissance building designed by Jacopo Sansovino. Though classic elements and concepts determine the design, a strong pattern of darks and lights gives the building a Venetian quality distinguishing it from Renaissance buildings in any other part of Europe, and makes it harmonize with the Byzantine and Gothic buildings near it.

***SCUOLA SAN ROCCO**

(*Next to Church of San Rocco, behind the Frari. Open daily; summer, 9-5; winter, 9-3; Sundays, 10-1*) The upper and lower halls and the staircase of this pretentious, academic Renaissance building are covered with the religious paintings that Tintoretto created over a period of twenty years. The effect is overwhelming. Each painting expresses tremendous emotional excitement. Each has the dramatic force of the climactic scene in a play. At times one feels (as J. I. Sewall put it) that Tintoretto "has blasted his way into our sensibilities."

(Near the Scuola is the church of Santa Maria Gloriosa dei Frari with two important paintings by Titian.)

Tintoretto (1518-1594)

SCENES FROM THE LIFE OF CHRIST

Tintoretto was given almost complete freedom by the members of the religious-charitable confraternity which had taken him in as a member and commissioned him to paint the walls of their "club-house" in the way he felt best suited to his talents. He was paid a regular yearly stipend to continue with his work. Thus Tintoretto had the liberty (unusual until recent times) to experiment with new techniques and new devices aimed at arousing passionate, religious response in the observer. Tintoretto's style had a profound influence on El Greco and on the Baroque painters of the following century.

Tintoretto went beyond any earlier artist in organizing his paintings with strong diagonal movements; in using an unexpected upward angle of vision; in placing the dominant figure deep in the picture space and almost lost in the crowd; in allowing dramatic contrasts of light and shade to destroy the unity and solidity of individual figures; and in crude and vigorous brush strokes undiluted by blending and "smoothing."

In this discussion of specific paintings by Tintoretto in the Scuola San Rocco, our headings are by room rather than by work.

THE SALA DELL' ALBERGO

The Crucifixion is a moving, massive work; Christ dies alone, apart from the clamor and the activity and the emotional hysteria of the crowds who have come to see Him nailed on the Cross.

The Christ Before Pilate is one of Tintoretto's more restrained pictures; the idea of the Man of God, alone among the heathen, is conveyed almost solely by the handling of light.

THE UPPER HALL

The Nativity is a completely original interpretation of one of the most popular scenes in Western art. If it reminds you of a modern stage setting, don't be surprised. Tintoretto is known to have made small wax figures, placed them in a box, and then experimented with the effects of lighting these models from different angles. From these ingenious tests he created his remarkable compositions.

THE LOWER HALL

The Flight into Egypt is one of Tintoretto's most charming and sensitive paintings. The free brush stroke, the romantic setting, the simplification of the forms make it appear to be the work of a painter who lived long after the 16th century. Indeed, it is one of the first paintings that can be called "Impressionistic."

The Adoration of the Magi should be looked at closely to see the horses in the background. Tintoretto has here adopted a technique that is almost 20th century in feeling. While he dared not take such liberties in treating the major figures, he painted in animals and minor figures with a few rapid brush strokes, thus anticipating the future course of Western painting.

TORCELLO (*Island in the lagoons of Venice*)

If you have an extra day to stay in Venice, you can spend it well by visiting the two Byzantine churches on the island of Torcello. The contrast between Venice and Torcello is startling. In Venice,

Byzantine St. Mark's fits in perfectly with the color and mood of a bustling city that seems always in a holiday mood. But on the almost deserted island of Torcello, you feel as if you are back in the Middle Ages.

To share the spirit of the early Christians who built and decorated their churches on the marshy lagoons, plan to visit the island when few tourists are about. Instead of taking the motor boat from Harry's Bar that daily speeds tourists to the island and back, take a *vaporetto* bound for Burano from the Fondamente Nuove, and then hire a gondola to cross over to Torcello. Then you can wander about the churches and study the mosaics in the silence and solitude that are appropriate to their unworldly and austere grandeur.

The two church buildings flank each other, forming a picturesque group. The Church of S. Fosca is a 12th century, centrally planned, domed Byzantine structure; the cathedral is an 11th century early Christian basilica, with a medieval campanile rising above the church roofs.

The Mosaics of the Cathedral

These 13th century mosaics are among the finest remaining examples of Italo-Byzantine art, combining Byzantine stylization with Italian delight in storytelling. Stand in the center of the nave facing the apse. A row of Greek marble columns with Corinthian capitals leads the eye down the length of the austere, white-washed church to the small but dominant figure of Mary, raised high above the ground and standing alone in the golden apse. Below her the apostles are lined up facing forward in a stiff, Byzantine manner. Mary is removed from time and place; her small figure expresses both sadness and isolation from the world.

On the façade wall are mosaics illustrating the Last Judgment, a subject that was extremely popular throughout the Middle Ages. *The Crucifixion* is at the top, *The Madonna* over the door. Below them one sees *Descent into Limbo*, *Christ in Glory*, *The Resurrection of the Body*, *The Separation of the Elect and the Damned*, and *Bliss and Eternal Fire*. Seen at a distance the mosaics are gorgeous wall decorations; at close range they are naive yet vividly-imagined pictures of heaven and hell.



VERONA (*Between Venice and Milan*)

Verona is a lovely old city known to the English-speaking world because it was the home of Romeo and Juliet. Its noteworthy sights

include a 1st century Roman Arena, perhaps the best preserved structure of its type. Little reconstruction was necessary to make it a suitable site for an annual operatic festival. It seats 25,000.

San Zeno

(*Via d. Mezzo S. Zeno*) This church is a short distance outside Verona. It is an excellent example of the Lombard Romanesque style, built in the 12th and 13th centuries. Note the doors, which are decorated with crude but amusing bas-reliefs. Inside the church, above the altar, is a triptych by Mantegna.

Piazza dei Signori

This square is surrounded by fine old buildings, and near it are the Gothic tombs of the Scaliger family, who ruled Verona for many years.

VICENZA (*Between Venice and Milan*)

Vicenza is the city of Andrea Palladio (1518-1580), the architect who had tremendous influence on English architectural style after the 17th century (and therefore also on colonial American style). His book, *Architettura*, a record of his studies of classic buildings—and containing drawings of his own—was the basis for training of young architects for a long time after Inigo Jones (1573-1652), the leading English architect of his time, quite frankly copied Palladio's motives in his own designs. Palladio combined Roman dignity with a North Italian lightness of touch. He was the first architect to devote himself mainly to designing secular buildings, and one of the first to design a structure in relation to the surrounding landscape.

Basilica

(*Piazza dei Signori*) Palladio added classic arcades to a medieval structure. The arrangement of columns and arches has been imitated often, and is known as the "Palladian motif."

Olympic Theatre

(*Piazza Matteotti*) The Teatro Olimpico, designed by Palladio, with its permanent stage setting built with exaggerated perspective lines intended to create the illusion of great depth, has had an important influence on realistic stage design.

Palazzo Chiericati

(*Piazza Matteotti*) The picturesque palace now houses the Civic Museum and its collection of paintings, mostly by local artists and Venetians.

***Villa Rotonda (Villa Capia)**

(*South of Vicenza, just below Basilica of Monte Berico*) The Villa Rotonda was probably the most copied of all Palladio's designs. There is complete symmetry both inside and out; the square building with a dome at the center has a pillared portico on each of its four sides. Jefferson planned his own home in Monticello to resemble it.

Villa Valmarana

(*Next to Villa Rotonda*) The 17th century villa is famous for its frescoes by Tiepolo.

SICILY

(*See map on Page 156.*)

AGRIGENTO (*On the South Coast*)

The remains of several Greek temples, all in the Doric style, can be found in Agrigento. Notable is the Temple of Concord (550 B.C.), still in comparatively good condition. Also interesting are the remains of the Temple of Zeus Olympus, erected in 480 B.C. to celebrate the victory of the citizens of ancient Agrigentum over the Carthaginians. This is one of the largest remaining Greek temples, 350 by 180 feet. A statue in the interior was used as a support for part of the building.

The view of this group of old temples, seen from the present town high above, is memorable.

CEFALÙ (*Near Palermo, North Coast*)**Cefalù Cathedral**

Founded by Roger the Norman in the 12th century, the Cathedral shows the influence of succeeding conquerors of Sicily. A large Italianate basilica, it has Saracenic pointed arches and is decorated with Byzantine mosaics. The tremendous, half-length figure of Christ, completely Byzantine in its majestic, autocratic pose and

expression, dominates the gold apse and, in fact, the entire nave of the church.

MONREALE (*Near Palermo, North Coast*)

***Monreale Cathedral**

This is the most impressive of the buildings erected by the Normans in Sicily, even though a fire in the 19th century almost destroyed it, and despite recent additions that do not harmonize with the 12th century parts. The plan is basilican, but the east end has features characteristic of a Mohammedan mosque, and pointed arches which are Saracenic. The columns have Corinthian capitals; however, the way each capital is joined to the nave wall is Byzantine. The lower part of the wall is decorated with geometric inlaid marble designs, above them are Byzantine mosaics in bright colors and gold (gold leaf was fired into the glass). Above the mosaics there is a brightly painted timber roof. Decoration is everywhere; it moves around the corners and across the arches, almost masking the architectural forms. And yet, despite the profusion of color and pattern, the head of Christ in the vault over the apse dominates the church.

Note the mosaic representation, *The Creation*, on the inner wall of the façade, and the bronze doors at the main entrance which date from the 12th century. And be sure to visit the Cloisters. Columns and capitals are skillfully carved; some even have patterns of glass chips set in the stone; but the variety in decorations of the individual columns does not weaken the powerful rhythm of coupled columns and pointed arches.

PALERMO (*North Coast*)

Palermo is, along with Venice and Ravenna, the showcase of Byzantine art in the West. In buildings unique for their combination of styles—Saracenic, Norman, Italian, and Byzantine—one finds 12th century mosaics of great beauty, many of them probably made by itinerant Greek artists. In some of them Oriental mysticism and symbolism is the dominant mood, but in others one finds Western interest in drama and storytelling determining the method of representation.

Palermo Cathedral

The Cathedral resembles no other building in the world, yet it calls to mind other structures in far places; it has a 15th century open

porch that looks like parts of the Alhambra in Spain, the roof edging is similar to that of the Doge's Palace in Venice, the grouping of towers is like that of northern churches, the dome like those of Baroque churches. The surface decoration is typically Sicilian; interwoven blind arcades decorate the apse, and the entire exterior surface is enriched by a pattern of vari-colored native marbles. The Cathedral is connected on the west end to the Archbishop's Palace, a Gothic structure.

La Martorana

Saracenic influence is particularly strong in this Church of Santa Maria dell' Ameraglio. There are also fine Byzantine mosaics, probably made by Greek artists.

Museo Nazionale

(*V. Roma; Open daily, summer, 9-3; winter, 10-4*) The museum has an outstanding collection of Greek and Roman antiquities collected from excavations at Selinonte, Syracuse, Agrigento, Segesta, and other Sicilian sites. Sicily is rich in classical remains, since there were many Greek colonies on the island, and because it was the granary of Rome. There are also interesting relics of the Saracenic and Norman invasions. The museum has one section devoted to exhibition of colorful and lively paintings by modern Sicilian primitive artists.

PERSEUS SLAYING THE MEDUSA

(*Selinonte Room in Cortile Maggiore*) Selinonte was an important Greek colony in the 7th and 6th centuries B.C., and among the remains of the colony are a group of metopes—relief carvings. The metopes at the Museo Nazionale are among the finest remaining examples of archaic Greek work. Egyptian influence can be seen in the representation of the figure with part facing forward, part in profile. The three figures fit tightly into the square, which was an important decorative element in the design of the architrave of a Doric temple. The powerful modeling, the emphasis on the vertical, the simplification of the figures into a few elements which can be seen from a great distance, were devices the sculptor used to make his carving fit harmoniously and effectively into the architectural scheme.

Though classic grace is completely absent, there are in these metopes of 550 B.C. some indications of the future course Greek art would take; the leg muscles of Perseus and Medusa show careful

observation of the nude body, and the perfectly balanced composition makes the figures seem less clumsy and crude than they actually are.

Palazzo Reale

(*Corso V. Emanuele, near Pta. Nuova*) The Royal Palace was originally built by Arabs, then embellished by the Normans, and altered many times since.

*CAPELLA PALATINA

(*First floor*) This chapel is jewel-like in the sparkle of its every surface. It served as the model for the Cathedral at Monreale, but it is more elegant and far more exquisite. The slender stalactite ceiling, the pulpit, and the organ gallery are Saracenic, the mosaics Byzantine. It is believed that many Sicilian churches were designed and built by Greek artists, and that Saracenic artisans were then hired to further enrich the already ornate interiors. In the cupola is a magnificent mosaic design, *Christ Surrounded by Angels*.

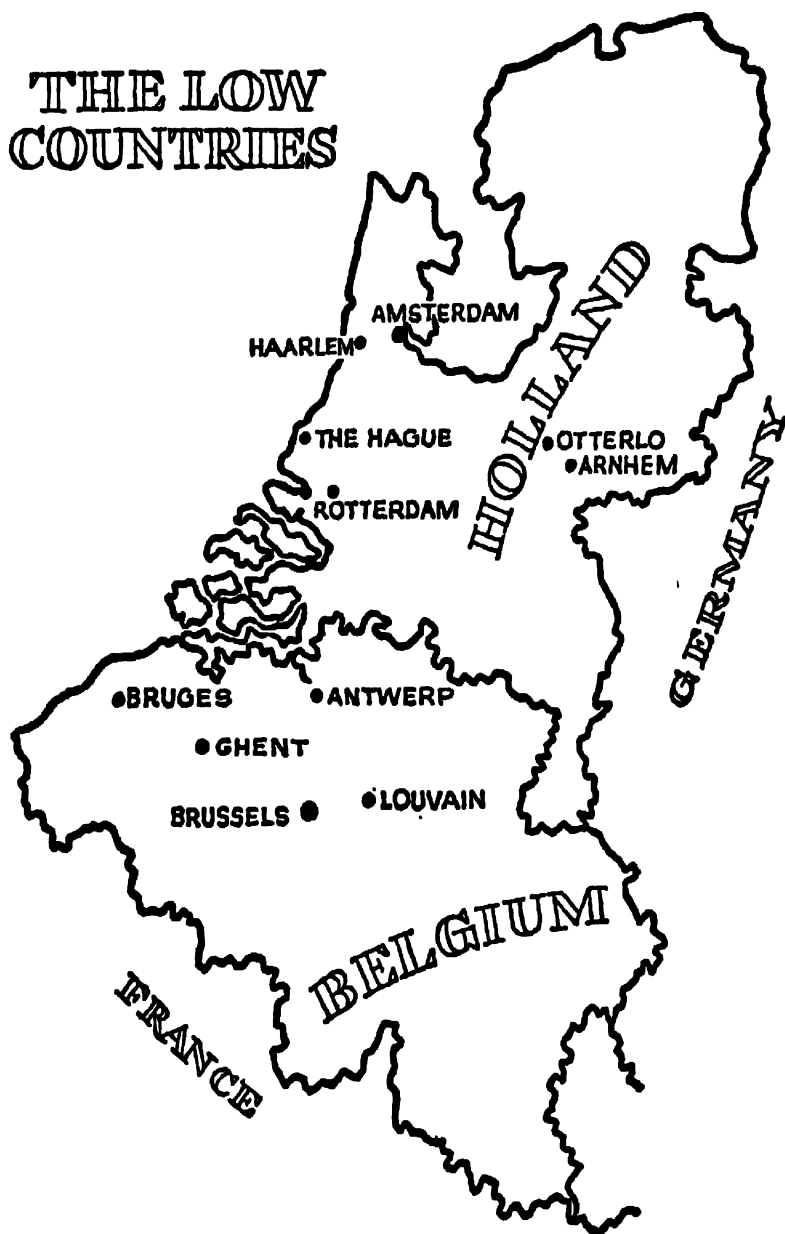
HALL OF KING ROGER

(*2nd floor*) In the mosaics illustrating hunting scenes we see one of the few examples of Byzantine style used for secular decoration.

SYRACUSE (*East Coast*)

Syracuse was the greatest of all Greek colonies, and again an important city in Roman times. It has both a Greek (5th century B.C.) and a Roman amphitheatre, the two of them in good condition. Pageants and plays are now given in each. Also interesting is the National Museum, which has an excellent collection of Greek objects and ancient coins.

THE LOW COUNTRIES



THE LOW COUNTRIES

Throughout the Middle Ages and until the 16th century, when the Dutch won their independence from Spain, the whole area now occupied by Belgium and Holland was considered one country, and was called Flanders. Art produced here during this period of unity is called Flemish, and there was little difference between the styles of the two parts of Flanders, although German influence was greater in the north, and French in the south.

The region made its greatest artistic contributions in painting. Bruges and Antwerp were the centers of the Flemish style, just as Florence and Venice were the centers of the Italian style. Modern Western painting is the blending of these two schools. Both developed in the 15th century and grew from an urge to paint the real world naturalistically, but here the similarity ended. Realism in Italy meant understanding of anatomy, correct modeling of forms, and linear perspective; in choice of subject matter, composition, and portraiture the Italians were idealists. The Flemish approach to realism was visual, not intellectual; paintings were intimate and small, and there was no idealization of nature—every wart on a man's face was depicted. A Flemish painting was a piling together of details that had been observed with microscopic accuracy. Inevitably, Flemish and Italian art were constantly compared, and enthusiasts for one style were usually critical of the other.

Michelangelo's attitude toward Flemish art was bluntly put: "It is an anecdotal and sentimental art," he said, "which aims only at success and obtains it easily, not by values of painting, but by the subject matter." Nathaniel Hawthorne, in the 19th century wrote, "I was glad to come upon some Dutch and Flemish pictures. As compared with them, these mighty Italian masters seem men of polished steel, not human, not addressing themselves so much to human sympathies as to a formal intellectual taste."

Architecture, like painting, was much the same in both parts of old Flanders: French Gothic in basic form and characterized by ornate decoration and high towers. Dutch Gothic churches now

look austere because all the ornamentation was removed by the Protestants.

After the division of Flanders into two countries, art in Belgium (Catholic and under Spanish domination) and in Holland (Protestant and bourgeois) developed in different directions. Rubens, in Antwerp, adopted the grand Italian manner and painted great pictures of mythical or religious scenes that set a style all Belgian artists followed for centuries after. In Holland, where the native tradition continued predominant, there flowered the first purely secular, middle-class painting in Europe. Interestingly enough, this style reached its culmination in the work of the one religious painter who interpreted biblical stories in the individualistic and introspective spirit of Protestantism—Rembrandt van Rijn.

BELGIUM

In each century after the division of Belgium from Holland, a truly outstanding painter made his appearance. In the 16th century it was Brueghel the Elder; in the 17th, Rubens. Watteau was Belgium's leading 18th century painter, although most of his work was done in France. The 19th century saw the birth of James Ensor (1860-1949), a fantastic, almost insane genius who had great influence on modern art.

The museums of Belgium are rich with the work of these men—particularly the museums of Antwerp and Brussels. Medieval art can be seen in its original setting in Bruges and Ghent. The first of these cities has been left outwardly untouched by our modern industrial society. And Ghent is made glorious by the greatest work of the van Eycks, The Adoration of the Lamb, in St. Bavon Cathedral.

ANTWERP

The Rubens paintings that have remained in Antwerp are mainly religious. The finest examples are in the Museum of Fine Arts, the Cathedral, and three churches. His *Betrothal of St. Catherine* is in St. Augustin (Kammen Str.); his *Disputa* is in St. Paulus (Nose Str.); and in St. Jacob's (St. Jacob's Markt) is his *The Madonna and Saints*. In this painting Rubens made portraits of members of his own family to represent the saints. Rubens, his two wives, and other members of his family are buried in St. Jacob's.

Museum v. Schone Kunsten

(Leopold-de-Wael Plaats; Open daily, except Tuesday, 10-3) The Museum of Fine Arts is tremendous; almost every Flemish painter is represented, and there are also paintings from all major European schools. Do not miss the van Eyck and the van der Weyden in Room N, the Fouquet and Metsys in Room Q, the Rubens in Room I, and the large collection of paintings by van Dyck and Jordaens, Rubens' most famous followers, in Room H, all on the main floor. On the ground floor there are many rooms containing 19th century and

20th century Belgian painting. In Rooms III and X are watercolors and oil paintings by French 19th and 20th century masters—Ingres, Vuillard, Renoir, Rouault, and Chagall. In Rooms III, XV, and XXVI are paintings by James Ensor (1860-1949), the most renowned modern Belgian artist.

Ensor, James (1860-1949)

SKELETONS FIGHTING OVER A HANGED MAN

This weird painting is typical of Ensor's style. Fantastic figures float through undefined space like spectres in a nightmare. The exact meaning of the painting is not clear, but its message is plain: Ensor is bitterly satirizing man's inhumanity to man. Ensor's choice of subject matter has influenced the Surrealists; his handling of color, texture, and space, the Expressionists.

Eyck, Jan van (1380/90-1441) Flemish

SANTA BARBARA

(Room N) This was a late work, probably unfinished. The delicacy of the brush drawing is miraculous.

Fouquet, Jean (1420-1477/81) French

THE VIRGIN AND CHILD

(Room Q) Agnes Sorel, the mistress of Charles VII, is supposed to have served as the model for this diptych. (The other panel is in Berlin.) The painting technique and accuracy in representation of specific detail show Flemish influence. The sculptural quality of the figures and the idealized elegance of the Virgin indicate Fouquet's familiarity with Italian art. The cold, impersonal grandeur of the figures, and the simple yet strong composition, give the painting a classic quality seldom found in Flemish paintings; the French understood classic concepts better than any other artists outside Italy, and were the first to blend Flemish and Italian styles successfully.

Metsys, Quentin (1466-1530) Flemish

TRIPTYCH OF THE LAMENTATION OF CHRIST

(Room Q) Metsys was the first important painter from Antwerp. He bridged the gulf between the Flemish primitives, Jan van Eyck and Roger van der Weyden, and the Baroque artist, Rubens, adapting Italian Renaissance composition and modeling to his essentially Flemish style.

Rubens (1577-1640) Flemish

ADORATION OF THE VIRGIN

(Room I) It is said that Rubens painted this picture, one of his ten different treatments of the Adoration, in thirteen days. He combined elegance and drama in this version. The elegance is achieved by Mary's dignified pose. She sits alone with the Christ Child, undisturbed by the tumult and confusion around her. The drama is created by the strong contrast of light and shade, the arc-like sweep of the group of figures from the foreground into the distance, and the introduction of exotic figures, the huge Moor at the center, and the camels in the rear.

Weyden, van der (c1399-1464) Flemish

ALTAR OF THE HOLY SACRAMENT

(Room N) In the center is the Eucharist. On one side panel are Baptism, Confirmation, Confession; on the other, Ordination, Marriage, Extreme Unction. The piety expressed in the handling of the subject matter, the haphazard arrangement of figures, the unconvincing representation of solid forms in space are medieval. Van der Weyden's progressiveness is seen in the vigorous and precise drawing of individual figures and of the Gothic church where the sacraments were enacted.

Mayer van den Bergh Museum

(Lange Gasthuisstrasse; Open daily, 10-12, 2-3) The museum is in a beautiful 15th century mansion, with furniture, tapestries, and silverplate arranged as in a private home. The collection is rich in primitive paintings and sculpture. On the first floor in Room VI are two paintings by Brueghel.

Brueghel (1525-1569) Flemish

DULLE GRIETE (MAD MEG)

The painting is an early work by Brueghel, made when Bosch's influence was greatest, and when he filled his landscapes with many small figures, not arranged in any ordered scheme. Under the pretense of illustrating a popular proverb, Brueghel has painted a bitter attack on the madness and horror of war. Brueghel's other painting here is *The Twelve Flemish Proverbs*.

Cathedral of Notre Dame

(*Opposite Groen Plaats; the paintings are veiled in the mornings except on Tuesday and Sunday, but can be seen daily between 1 and 4 p.m.*) The cathedral is dominated by its immense tower, 400 feet high, which was built two centuries after the main body of the edifice (construction began in 1352). It is remarkable that so large and high a structure could be built on this marshy soil. Here, as throughout most of northern Europe, the Gothic style lingered on into the 16th century, especially in church design. The bulbous onion dome over the crossing has been attributed to the influence of the Spanish occupation.

The cathedral is the largest one in Belgium, but the plan—with an unusual number of side aisles (six) and the relative size of the tremendous upper (clerestory) windows—disguises its immensity. The cathedral is most famous for its three paintings by Rubens, *The Assumption of the Virgin* over the high altar, *Elevation of the Cross* in the left transept, and *Descent from the Cross* in the right transept.

Rubens (1577-1640) Flemish

*DESCENT FROM THE CROSS

Rubens painted this picture shortly after returning from Italy; it is not difficult to recognize the influence of Caravaggio in the dramatic chiaroscuro (light and shade) and of Michelangelo in the twisted, foreshortened poses. However, Rubens went farther than any artist who preceded him in combining all figures into one unified diagonal movement by treatment of light and gesture. The religious significance of the central panel is emphasized by contrasting the simple grandeur of its composition with the more detailed and realistic treatment of the subject matter in the wings, where gorgeous Baroque architecture, complex spacial compositions, and genre touches divert attention from the fundamental seriousness of the picture.

Rubens House

(*Rubens Str.; Open daily, 10-5, except Wednesday*) Though the house we see is a reconstruction, complete records enabled the builders to create a replica of the house which Rubens bought in 1610, enlarged, and lived in until his death. The left wing is in traditional Flemish style, the right in luxurious Italian Baroque. Three

arches resembling an ancient Roman arch of triumph provide a typically Baroque approach to the garden, which is decorated with 17th century Greek gods and goddesses. The house consists of Rubens' living quarters and his studio.

*BRUGES

(All public buildings open 9:30-12, 2-6, summers; 10-12, 2-4, week-day; 10-12 Sundays, in winter) From the 13th to the 15th century, Bruges was one of the richest and busiest towns in Europe. It had a bustling port, a thriving textile industry, and banks with interests all over the continent. It attracted the finest craftsmen and became the art center of Northern Europe. Then, at the end of the 15th century, Bruges suffered a sudden decline because of the loss of its shipping route to the sea (its river filled with silt). Whereas most medieval cities have grown and become modernized, Bruges has changed little. It is now almost a museum of medieval and Renaissance architecture. Very few buildings have been constructed since the 18th century; and when old buildings are damaged, they are rebuilt in the original style.

But it is not the individual buildings in Bruges that are memorable; it is the ensemble. The picturesque and charming atmosphere can best be felt by wandering without map or destination down the narrow streets, and along the quays to the silent peaceful little squares. Though the buildings are not distinguished for structural innovation or perfection of proportion, their surface decoration is distinctive, the craftsmanship of the stonemasons is superb, the designs lively and varied. The houses look comfortable and practical. Their large square windows are necessary because light is limited by cloudiness and short winter days. The steeply pitched roofs were needed to get rid of snow easily. Brick was used because it was inexpensive, yet strong and fireproof. Loving ornamentation, the builders enriched the façades with tiered gables in the Gothic period, with volutes and curlicues in the Renaissance. The combination of a simple practical structure with ornate decoration reminds one of bourgeois Victorian architecture in the 19th century. That is probably why one feels so at home in Bruges.

Memling Museum

(Maria Str., near Notre Dame Cathedral; Open daily, summers, 9:30-12, 2-6; winters, 10-12, 2-4; Sunday, 10-12) The museum contains a large number of Memling's best works, including the Shrine

of St. Ursula and the diptych of Martin Niewenhoven and the Virgin.

Memling, Hans (c1435-1494) Flemish

***SHRINE OF ST. URSULA**

The shrine, designed to look like a miniature Gothic chapel, is a medieval masterpiece. It is hard to believe that Memling was practically a contemporary of Leonardo da Vinci.

Memling thought of himself as a craftsman, not an artist—a medieval attitude that lingered on in the north. The paintings were part of a general scheme in which eight panels illustrating the life of St. Ursula were set into a framework of gilt tracery. Memling's style of painting was essentially medieval; the crowding of the figures, the lack of depth, the graceful elongated ladies with their Gothic robes, the absence of convincing gesture or expression are characteristics that one finds in late Gothic manuscript painting. Memling was a student of van der Weyden, and he was acquainted with the new realism introduced by van Eyck, but his outlook on life was medieval and therefore he ignored their scientific and experimental approach.

MARTIN NIEWENHOVEN AND THE VIRGIN

Here every detail is painted with equal exactness; the nails on the shutters are as important as the face of Martin. In a large complex painting, lack of selectivity leads to confusion, but in a simple picture such as this it can be both effective and pleasing. The soft hazy atmosphere that seems to envelop the picture helps to unify the many separate objects and to create a serene and dreamlike mood. That is probably the quality of Memling's work that has made him the most popular of the Flemish painters. In *The Adoration of the Kings*, also displayed in the museum, he adopted the realism of his contemporaries. His objectivity in representation of minor figures does not harmonize with the idealization of the Virgin.

Stedelijk Museum

(Groeninge; Open daily; summers; 9:30-12, 2-6; winters, 10-12, 2-4, Sunday 10-12) Bruges became the art center of northern Europe after the van Eycks settled there. Though no great artists were born in Bruges, the leading Flemish painters of the 15th century lived in the city, becoming members of the famous brotherhood of St. Luke.

The leading artists of Bruges are represented in this Communal

Museum. Room 1, Hugo van der Goes (d.1482), *The Death of the Virgin*; Room 2, Hans Memling (c1345-1494), *St. Christopher*; Room 4, Jan van Eyck (1380/90-1441), *The Virgin and the Donor, Canon von der Paele*, and *Portrait of the Painter's Wife*; and Room 5, Gerard David (1460-1523), *Baptism of Christ*.

Burg (Place du Bourg)

This square in the center of the city is bordered by three fine old buildings:

THE TOWN HALL is the oldest surviving town hall in the Lowlands, dating from the end of the 14th century. The statues in the niches on the façade, however, are modern; the originals were destroyed in 1792.

THE CHAPEL OF THE HOLY BLOOD, to the right of the Town Hall, was built to house the Relic of the Holy Blood. It consists of two chapels, one above the other, like Ste. Chapelle in Paris. The lower chapel is Romanesque; the upper— which houses the Relic—is Flamboyant Gothic. The sacred object itself is an ornate Baroque 17th century chasse (an elaborate box within a canopy). The Relic is carried around Bruges in a colorful procession each year on the first Monday after May 2.

THE GREFFE (the Record Office) is to the left of the Town Hall; its Renaissance façade again shows how little Belgian builders cared for Renaissance simplicity or grandeur.

Grand Place

(*Grote Markt*) The famous belfry rises above the market building (Halle) and towers over the city. The lower square part of the belfry dates from the 13th century, the more graceful octagonal upper part from the 15th. Across the square there is a typical row of Flemish Renaissance gabled houses.

Notre Dame Cathedral

(*Maria Str.*) In the Chapel of the Holy Sacrament (right aisle) is *The Virgin and Child* by Michelangelo (1475-1564), one of his few works to be seen outside Italy. It was one of his earliest carvings, having an almost medieval severity, lack of movement, and dis-

interest in the structure of the human body. The Gothic Madonna has a lively, chubby (and completely Renaissance) Christ Child nestled against her body.

In the Lanchals Chapel (in the ambulatory) is the late 15th century tomb of Mary of Burgundy, wife of Maximilian, the German Emperor. The archaic, stylized portrait of Mary is made splendid by the gold, enamel, and marble of the sarcophagus.

BRUSSELS

Brussels, like Paris, is a city of wide avenues, lined by elegant 18th and 19th century buildings. Among these are a few that should not be missed—most importantly, the buildings in the elegant Grand Place, one of the handsomest squares in Europe, and particularly striking when lit at night. The Town Hall has a typical Gothic façade; alternating large mullioned windows and statuary cover the façade, and a graceful and delicate belfry rises above it. The Maison du Roi opposite the Town Hall is a late example of Flemish Flamboyant Gothic architecture having a simple basic form, strongly defined vertical and horizontal accents, and lacy decoration that attests to the superb craftsmanship of the Flemish carvers. Also in the square is a row of guild houses, dating from 1691 to 1752, which show the lengths to which Baroque builders went in order to compete with each other in lavish, exuberant, and completely nonfunctional surface ornamentation. You will be surprised to see how well Gothic and Baroque blend, how similar they are in spirit if not in the decorative motives.

The Grand Place is in the old part of town. In the new part is the Gothic Church of St. Gudule (Pl. St. Gudule). The two western towers are of French derivation, but the main body of the church has a design derived from German models. In the transepts and early Gothic choir there are fine examples of 16th and 17th century stained glass. Throughout the church there are 17th and 18th century pulpits, wonderful examples of the decorative splendor and the lack of restraint that characterizes Flemish Baroque at its height.

Congo Museum

(13 kilometres East of Brussels in Tervuren; Open daily; summer, 10-5; winter, 10-4) The museum has a large collection of African figures, masks, vases, and musical instruments; it should not be missed by anyone interested in primitive art.

*Musée d'Art Ancien

(*Rue de la Régence; Open daily, 10-4, except Monday*) The Art Museum has a representative collection of works by Flemish masters, from the primitives to the Baroque painters. It is deficient only in that it has no van Eycks. In Gallery IX one can trace the development of Flemish painting from early 15th century altarpieces by unknown artists to the men who introduced Italian Renaissance art to the north. Note *The Last Judgment* in Bay A, by an unknown early 15th century master.

There are paintings by Roger van der Weyden (c1399-1464), Dirk Bouts (c1420-1475), Hans Memling (c1435-1494), Gerard David (c1460-1523), Quentin Metsys (1466-1530), and Barend van Orley (c1492-1542).

The later Flemish paintings by Brueghel, Rubens, Van Dyck, Jordacns, and Snyders are discussed below, as is one of the masterpieces of Jacques David, the French neo-classicist. These paintings can be seen in: Gallery III, David; Gallery V, Jordacns; Gallery VII, Rubens and van Dyck; Gallery VIII, Brueghel; and Gallery X, Rubens.

Brueghel, Pieter the Elder (c1525-1569)

LANDSCAPE WITH THE FALL OF ICARUS

(*Gallery VII, Bay G*) This is one of the world's first great landscapes, painted early in Brueghel's career. He did not yet dare break with tradition to the point of using as subject matter a rural scene with peasants as the center of interest; therefore, he placed a few small figures in the distance and called his picture *The Fall of Icarus*, pretending to be painting a mythological scene. At this period of his life, Brueghel had not yet solved the problem of organizing a painting so that the foreground and background are unified. The picture is in two parts, with only Brueghel's wonderful color and light to hold them together.

In *The Numbering of the People in Bethlehem* (in the same room) we see Brueghel's mature handling of a landscape with figures. By the way he arranged the forms and colors he unified the composition; the eye is led from the foreground into the background and then forward again, and strong vertical and horizontal accents relate the three-dimensional composition to the two-dimensional picture plane.

David, Jacques Louis (1748-1825)

DEATH OF MARAT

(*Gallery III*) This painting has been called the "Pietà of the Revolution." The severely simple composition, the sharply defined and very exact portrayal of each form, the restraint in emotion show David's ability to combine realism and classicism. This picture portrays Marat just after he had been stabbed by Charlotte Corday.

David, Jacques Louis (1748-1825) French

PORTRAIT OF A. DELLA FAILLE

(*Gallery VII*) Van Dyck was a follower of Rubens, and famous for his portraits of aristocrats. A tremendously skilled artist, he achieved remarkable likenesses and at the same time imbued his models with elegance and gentility.

Jordaens, Jacob (1593-1678)

THE KING DRINKS

(*Gallery V*) Jordaens was a follower of Rubens, but he was more earthy, more robust, more commonplace. In this riotous and humorous scene the immediate effect is of a painting made rapidly with great slashes of color, yet on analysis one finds that Jordaens was a disciplined artist who organized crowds of figures in action into a balanced composition. It is good illustration, but it is also marvelously skillful painting.

Rubens, Peter Paul (1577-1640)

THE MARTYRDOM OF ST. LIEVIN

(*Gallery X*) This is one of Rubens' most melodramatic paintings. Every Baroque device has been used to make an exciting picture which delights everyone: the horse lover, the dog lover, the baby lover, the sensualist, the religious man, and, of course, the lover of good painting—for the colors, the vigorous brushwork, and the complex spatial relationships provide tremendous aesthetic satisfaction. There are many huge paintings in this gallery, and the total effect of the room is quite overpowering. The room radiates Rubens' limitless physical energy and exuberance expressed through color, texture, light, and movement.

Do not miss Rubens' sketches in Bay O of Gallery VII. His *Heads of Negroes* are among the great drawings of all time. Life and movement are expressed in every line.

Musée d'Art Moderne

(Behind the Art Museum; Open daily except Monday; 10-4 or 5)

In the Museum of Modern Art is a large collection of 19th and 20th century Belgian paintings. In Rooms XVII and XIX are works by James Ensor (1860-1949), the leading modern Belgian painter. And in Room XXV are paintings by many of the best-known 19th and 20th century French painters.

GHENT

In Ghent, as in all Belgian towns, the old domestic, municipal, and commercial buildings are the most distinctive structures. French ecclesiastical architecture could be copied for church buildings, but there were no models of secular structures to meet the needs of the independent and prosperous burghers in the towns of the Low Countries. The local builders had no choice but to create a style that was expressive of their own way of life.

The most picturesque and characteristic view of the old city of Ghent is from the St. Michel bridge. From here one can see the old houses along the Wheat Quay (*quai au Blé* in French, *Kornlei* in Flemish) and the Grass Quay (*quai aux Herbes* or *Graslei*), the river Lys, and the three famous towers of Ghent—St. Nicholas, the Belfry, and St. Bavon. (If time permits go to the top of the Belfry to look down on the old municipal buildings and trade halls surrounding it, and to get a good view of the modern bustling city. In any event, however be sure to allow yourself lots of time to see Ghent's greatest treasure, the *Triptych* by the van Eycks in St. Bavon Cathedral.)

Walk along the quays to get a better view of the Flemish medieval and Renaissance homes, unpretentious and undramatic but with dignity and good sense in design. Note particularly the fine Gothic *Maison des Francs Bateliers* (House of the Free Boatmen) on the Grass Quay, and the three houses to its left. Not far away is the *Rue Haut Port* (*Hoog Poort*), a quiet street that has been untouched by modern life; along it are fine examples of domestic architecture.

•The Museum of Fine Arts (Museum v. Schone Kunsten) in Citadel Park has a representative collection of Brussels tapestries and Flemish paintings. The most important painting in it is Bosch's *The Carrying of the Cross*.

***Saint Bavon Cathedral**

(*St. Baafsplein*) In this cathedral you will find the single most important primitive Flemish painting in existence, a work by the Van Eycks.

***Eyck, Jan van (1380/90-1441) and
Eyck, Hubert van (c1370-1426?)***

TRIPTYCH OF THE LAMB

(*6th chapel of the ambulatory; Open daily and Sundays, except 12-2*) Try to see the triptych in the morning when the light is best. Reproductions of this painting in no way prepare one for its magic beauty—a beauty of an infinite number of lovely details piled one next to the other. No analysis is necessary to appreciate it, for the composition is a simple, symmetrical one in which isolated objects are balanced one by the other.

The fascination of the work lies essentially in the translucency of its colors (it was one of the first oil paintings); in the clarity and precision of detail; in the almost miraculously fine craftsmanship; and in the quality so well described by the art historian, Van Puyvelde, who said, "It is as though the nerves of the fingers holding the brush were feeling and touching the very substance of the objects whose image they saw with their minds' eye."

The triptych has two side panels which, when closed, cover the central panel. Twenty separate pictures were fitted together to cover both sides of the wooden panels. The panels exhibit a variety of styles, and it seems unlikely that they were planned as a unit. The generally accepted theory is that the more medieval, stylized panels were painted by the older brother, Hubert. Note the Christ Enthroned at the center of the upper register; it has an almost Byzantine formalism. After Hubert's death, the theory goes, Jan took over the work, assembled Hubert's panels, and added many in his own realistic and sometimes almost brutally objective style. Jan is best represented by the figures of Adam and Eve, the singing angels on the inside, and the portraits of the donors on the outside of the altarpiece.

Theologians and students of iconography have carefully studied the triptych. It seems likely that every figure has a specific symbolic significance. Though many details are still unexplained, the general message has been determined; the pictures illustrate the concept of the Redemption of Man. The large central panel on the lower

register, *The Adoration of the Lamb*, refers to redemption through the blood of the lamb. The lamb stands upon an altar, blood spurts from its body into a chalice, and from there it is altered by a mystic process into water which flows from a fountain in the foreground. In admiration of the miracle, angels stand around the altar. Prophets, gentiles, knights and judges approach from the left; apostles, confessors, hermits, and pilgrims from the right. In the middle distance, groups of martyrs are seen coming forward.

Because the van Eycks painted every object with painstaking exactness, the altarpiece is an important source of knowledge about the 15th century. Botanists study the paintings to learn about plants, architects about Flemish buildings, musicians about instruments. Historians try to identify portraits of leading citizens. In this one altarpiece almost every aspect of life in Flanders in the final years of the Middle Ages has been recorded, and as the eye wanders among the figures one could almost imagine himself in the town of Ghent in 1432, the year the work was completed.

LOUVAIN

Town Hall (Hôtel de Ville)

(*Grote Markt*) This building has what is probably the most elaborate and ornate exterior in Belgium. And that is saying a good deal, because in this late Gothic (or Flamboyant) period, Flemish architects seemed to vie with each other to see who could produce the most complex decoration. The basic plan is simple, but the building sprouts with spires and spikes, big and little; balconies doubled and tripled surround the towers; the roof windows are framed by elaborate dormers; an intricate balustrade runs around the roof; and the spaces between the windows, as well as the buttresses, are covered with tracery and ornamentation. The good taste of the design may be questioned, but the energy and craftsmanship that went into this structure were unquestionably extraordinary.

HOLLAND

The architecture of Holland reflects the Dutch taste for simplicity. The charm of Dutch secular architecture lies in this simplicity, enhanced by the warm red brick from which almost all the buildings were constructed. The spacious, barn-like, Gothic churches are even more severe now than they were originally, for their fittings were destroyed by iconoclasts when Holland became Protestant, and whitewash was painted over the wall decorations by men rebelling against Catholic images and taste for luxury.

Holland is a country of museums. Within its small area there are over 250 museums, many of them housing world-famous collections. You will particularly want to see the paintings of Holland's "Golden Age," the 17th century, when for the first time in the history of art canvases were painted about the middle class and for the middle class. Here for the first time a secular genre art was produced which attempted (and succeeded in the attempt) to compete with the religious or palace art of the past.

A map of Holland appears on Page 258.

AMSTERDAM

REMBRANDT'S HOUSE

(Jodenbreestraat; Open daily, summers, 10-5; winters, 10-4; Sundays, 1-4) Rembrandt lived in this fine house in the Jewish quarter for about twenty years. Some critics believe that his interest in biblical subjects was awakened by his residence here. The house has been restored to its original appearance, and contains a huge collection of drawings and etchings. On the same street is the 17th century Portuguese synagogue.

*RIJKSMUSEUM

(Stadhouders Kade; Open daily, 10-5, summers; 10-4, winters; Sundays, opens at 1 p.m.) The Rijksmuseum provides an over-all view of the art of Holland. From primitive paintings to the 19th century,

every major school and style is represented. The major part of the collection consists of 17th century pictures, for that was the "Golden Age" of painting in Holland.

Seventeenth century Dutch art has particular interest for us today, because its strength and its weaknesses were to a large extent determined by the fact that it was created for the rising bourgeois class. Paintings were designed to be placed in private homes. There were literally thousands of painters—so many, in fact, that most of them could not support themselves by their art, and had to seek auxiliary means of earning a living. The taste of the patrons was for naturalism, for pictures about familiar things painted realistically. Rembrandt and Vermeer were admired, but no more so than were other artists whose names are completely forgotten today. The really remarkable thing about the painting of Holland during this period is that the level of skill and the understanding of picture construction were consistently high. Each painter selected the field in which to make his reputation: portraiture, still-life, interiors, landscapes, or genre scenes. His aim was to turn out saleable pictures at a rapid enough rate to enable him to make a living even though competition kept pressing down the price of paintings until they reached shockingly low levels.

In general, Dutch painting is simple and direct; there is nothing hard to understand, no deep emotion is expressed, and it is almost invariably pleasant to look at. And, what is perhaps most important, from this unpretentious style and out of the hundreds of painters that the Dutch burghers supported with their patronage, two of the greatest painters in the history of Western art emerged—Rembrandt and Vermeer.

Since the Rijksmuseum has a large chart at the entrance which locates the position of the works displayed, it is not necessary to give room numbers here. The artists are listed in alphabetical order. After a listing of leading Dutch painters there is a discussion of individual works by Rembrandt and Vermeer.

Avercamp, Hendrick (1585-1634)

WINTER SCENE

Known for his lively and pleasing winter scenes, he was undoubtedly influenced by Brueghel's landscapes.

Hals, Frans (1580/81-1666)

DE VROLYKE DRINKER (THE MERRY TOPER)

Hals was the first painter to catch the fleeting expression and gesture. His major works are in Haarlem.

Hobbema, Meindert (1638-1709)

DE WATERMOLEN (THE WATERMILL)

Hobbema and his teacher, Ruisdael, are considered the two greatest Dutch landscapists.

Hooch, Pieter de (1629-1688)

DE KELDERKAMER (THE PANTRY)

In spatial composition, handling of light, and the creation of a mood of peace and quiet, his pictures are second only to Vermeer's.

Kalf, Willem (1619-1693)

STILLEVEN (STILL-LIFE)

He is the most famous of the many Dutch still-life painters. The realism is astounding, the surface beauty of natural objects fixed permanently on canvas. The composition is both original and perfectly balanced.

Ruisdael, Jacob van (1628-1682)

THE MILL NEAR WIJK BIJ DUURSTEDEN

Ruisdael brought movement and drama to landscape painting.

Saenredam, Pieter (1597-1665)

INTERIOR OF CHURCH AT ASSENDELFT

He was famous for precise and detailed delineation of the bare spacious interiors of Dutch churches.

Steen, Jan (1626-1679)

HET SINT NICOLAASFEEST (CHRISTMAS EVE)

His vivid color, glowing light, and the liveliness and humor of his genre scenes make him the most respected of the many genre painters of his day.

Terborch, Gerard (1617-1681)

HELENA VAN DER SCHALCKE

He was a master at painting textures, particularly of velvets, satins, and silks.

Witte, Emanuel (c1617-1692)

INTERIOR OF A GOTHIC CHURCH

He was known for his canvases depicting the interiors of both churches and secular buildings.

Rembrandt van Rijn (1606-1669)***THE NIGHT WATCH (THE COMPANY OF FRANS BANNING COCQ)**

The Night Watch is probably Rembrandt's most famous picture, yet it is hard to find a Rembrandt enthusiast who considers it the master's finest painting. It has monumentality and grandeur that are Italianate; no other painting by Rembrandt has as obviously planned and consequently so artificial a composition. Rembrandt apparently tried to turn a group portrait of local interest into a generalized, visual representation of the pride and independence of the citizens of a free and democratic society.

The picture has caused controversy ever since its completion. If some of the men who commissioned it were dissatisfied because their faces were not painted in full light in the foreground, there were others who, upon seeing it, immediately recognized Rembrandt's unique genius. The meaning of the strange woman crouching in the background and bathed in light has never been satisfactorily explained. The title by which the painting was known for over a century has led to confusion. It is now clear that this was not meant to be a night scene; the deep shadows are no darker than those in most of Rembrandt's pictures. When, after World War II, many layers of dirt and varnish were removed, it was found that forms are indicated in the background and that there is color throughout the picture. The museum therefore no longer calls the picture *The Night Watch*.

It is commonly thought that Rembrandt lost his popularity after painting this unconventional group portrait, and that this explains why he turned from then on to pictures of biblical stories or to portraits of the poor, the lonely, or the old. Another theory is that Rembrandt's wife died at this time, and that in his grief he lost all interest in worldly success. But perhaps the most convincing explanation for Rembrandt's change of style is found by studying the picture. In an objective painting of the real world, he included a mysterious figure, and in his fascination with her he gave her an importance totally unrelated to the rest of the picture. This indicates that he was already being driven by his own genius to paint the subjective, the strange, the spiritual, even if it meant losing his popularity among the rich and powerful citizens of Amsterdam. And despite the skill and keen observation shown in the rest of the picture, it is the lighted figure of the woman in the center, painted in Rembrandt's mature style, that draws and holds one's attention.

DE STAALMEESTERS (THE SYNDICS)

This is one of Rembrandt's late paintings, and it proves that he never lost interest in objective portraiture, but, in fact, gained mastery of it as he matured. In this severely simple painting of six officers of the Draper's Guild, the inner man is interpreted through outer appearance. You not only know how these men looked—you also feel that you know what they were like.

*DE JOODSE BRUID (THE JEWISH BRIDE)

One must turn to other arts, to poetry and music, to find a similarly moving statement of the relationship of man and wife. Van Gogh, an ardent admirer of Rembrandt, wrote "Rembrandt has alone or almost alone among painters, that tenderness in the gaze which we see—that heartbroken tenderness."

Vermeer (1632-1675)

HET LEZENDE VROUWTE (YOUNG WOMAN READING A LETTER)

There are four paintings by Vermeer in the Rijksmuseum, each a masterpiece, each of them showing Vermeer's unequalled mastery of oil technique, color value, light, and spatial composition.

In *Young Woman Reading a Letter* the exact position of each object is made clear by the way Vermeer placed the cloth up against the picture plane, the map at the back, and the chairs and table at angles, thus defining the limited space the picture encloses. Despite the absence of movement, the canvas does not have the rigidity of Renaissance paintings because, with the emphasis on the light that enters from the left and the cut-off chair and map on the right, one is made aware of the existence of space to the right and left of the picture area. Thus Vermeer, whose work is classic in its clarity, simplicity, and orderly arrangement of parts, showed that he was a 17th century painter, as much absorbed with light and space relationships as the Baroque painters Rubens or Velazquez, though his concern is expressed differently.

***STEDELIJK MUSEUM**

(*Paulus Potterstraat; Open daily, summers, 10-5; winters, 10-4; Sunday, open at 12-30 p.m.*) The chief focus of interest here are the one hundred paintings and even larger number of drawings by Van Gogh bequeathed to the Municipal Museum by the artist's nephew. Here, and in the Kröller-Müller Museum of Otterlo (also in Holland), are the largest collections of Van Gogh's works in the world.

The Stedelijk has many early Van Goghs, works painted in Holland in the late 1870's or early 1880's. The portraits of miners, farmers or other lowly people, and the still-life pictures of their clothes and belongings are realistic, sombre in color, and in the greatest contrast with the bright, frenetic pictures he painted after he had seen the works of his French contemporaries, the Impressionists, and had felt and seen the hot glaring sun of southern France. Nevertheless, some of the older pictures, such as *The Potato-Eaters*, are powerful in their own way—in their success in evoking sympathy for their subjects. The selection of his later pictures is quite comprehensive.

The Stedelijk collection includes many pictures by the French modern masters, Cézanne, Chagall, Matisse, Manet, Monet, and Renoir; by the leading 20th century Dutch painters, Arp, Kees Van Dongen, and Mondrian; and by the German, Kokoschka. The museum also stages outstanding temporary exhibitions.

TROPEN MUSEUM

(*Linnaeusstraat; Open daily, 10-5; Sunday, 12-5*) The Tropical Museum has an enormous collection of East Indian arts and crafts, gathered during the many centuries of Dutch rule over Java, Bali, and the other East Indian islands.



ARNHEM

*Kröller-Müller Museum

(*In the Hoge Veluwe National Park, near Otterlo, 22 miles from Arnhem; Open daily, 10-5:30; Sunday, 1-5:30*) The museum, one of Europe's great repositories of modern art, is most famous for its huge collection of Van Gogh paintings, 129 in all. It is appropriate that Van Gogh should be so well represented, for the museum owes its existence to the fact that Mrs. Kröller-Müller, early in the 20th century—shortly after she was introduced to the work of Van Gogh and became an ardent admirer of it—decided to found a center for the arts. One of the first paintings she bought was Van Gogh's now world-famous *Sunflowers*. Later she became most interested in collecting early 20th century Cubist pictures and the work of the French "pointilliste," Seurat. The museum has too many paintings for simultaneous showing. The most famous are on permanent display while the others are changed periodically. The rooms are arranged to facilitate an understanding of the development of

modern art. In Rooms I and II there are pre-19th century paintings; in Rooms III and IV works of painters who came just before the Impressionist movement in the 1860's. (Honoré Daumier's *Don Quixote* is in Room III.) In Rooms V, VI and VII there are Impressionist and Post-Impressionist paintings.

Rooms VIII to XIV contain the works by Vincent Van Gogh (1853-1890). Among his many famous paintings here are the *Sidewalk Café at Arles*, *Mme. Roulin*, and *Road with Cypresses*. The first is a wonderfully dramatic picture with the lights piercing the thick darkness of the night; perhaps they were a symbolic representation of Van Gogh's moments of happiness at Arles, in contrast to the gloom that encircled most of his life. The portrait of *Mme. Roulin* (one of five of the same subject) has a lively and wonderfully colored background. This picture, in his own words was "an attempt to get all the music of the color."

The *Road*, painted in the last year of his life, indicates his mood at this period; feverishly rapid, thick, swirling, curving brush-strokes give an enormous sense of movement, while the bright sun contrasts with a dark tree that dwarfs the little men in the foreground.

One of the most remarkable things about Van Gogh, well brought out by the collections here and in the Stedelijk Museum at Amsterdam, is his enormous productivity. He started painting only about ten years before his death, and he did not find his own individual style till 1886, six years later; in his last four years, he was sick and confined in asylums for fairly long stretches. Yet in so short and disturbed a time, he produced hundreds of pictures, of which a great proportion are first rate or better.

Room XV is devoted to Odilon Redon. In Room XVI is Seurat's *Le Chahut*, one of his few completed major works. In Room XIX are paintings by the French cubists, Picasso, Gris, Braque, and by Piet Mondrian, the best known modern Dutch painter, who was a member of the group called "De Stijl," which has had a tremendous influence on modern architecture. His early works show how he moved from cubism to the completely geometric, rectilinear, abstract style of his mature years.

HAARLEM

*Frans Hals Museum

(*Grote Heiligand*; *Open daily, summers, 10-5, Sunday, 1-5; Winters, 10-4, daily; 1-3, Sunday*) The Museum (also called the Municipal or

Stedelijk Museum) is housed in a fine Renaissance building, and is famous for its eight group portraits by Frans Hals.

Hals, Frans (1580/81-1666)

THE ST. ADRIAN COMPANY

(*Room XXII*) To appreciate Hals' genius fully, it is necessary to consider the restrictions placed on him by his patrons. Hals made his living mostly from commissions to paint group portraits of the men or women belonging to various social or charitable organizations. Since every member paid a share of the cost, each insisted on a recognizable and flattering likeness of himself. Here fourteen men from the Civic Guard are posed together, yet there is none of the monotony and artificiality that characterizes group photography. With varied poses, the use of spears and flags, the highlighting of some of the sashes, Hals has created a lively composition of opposed diagonal movements with the figure of the seated guard on the left as the center of balance. He alone faces directly forward and appears motionless.

The feeling of movement is not achieved solely through the poses of the men or the diagonals of the composition, but also through the technique of painting. By the unblended brush strokes that follow the form, by using strong contrasts of color value in small patches to model his forms, by eliminating line completely (Hals did not make sketches; he worked directly in paint) the forms are made to seem three-dimensional without being frozen within a boundary line.

It is interesting to note that independently—but at the same time—Hals in Holland and Velazquez in Spain were discovering that to paint people as they actually look, alive and in constant movement, color patches and dashes of white paint which blend only at a distance are more effective than drawing and graduated modeling in light and shade. Thus they were in actuality the first Impressionists.

LADY REGENTS OF THE HAARLEM ALMSHOUSE

(*Room XXIII*) This is a late painting by Hals. The composition has become simpler and more severe, the color more subdued, the paint is applied more thinly than in his earlier works. By the very severity of color, texture, and composition, the seriousness and devotion to duty of the old women is forcefully conveyed. Note that the hands are fully as expressive as the faces.

THE HAGUE

Mauritshuis (Royal Picture Gallery)

(*Behind the Knightshall in the Binnenhof, near the Hofvijver; Open daily, 10-3, 4 or 5, according to season; Sunday, 10-1 p.m.*) The collection of Dutch paintings in the Mauritshuis Museum is second only to that of the Rijksmuseum in Amsterdam. The Dutch paintings are exhibited on the main floor, the Flemish on the ground floor.

Rembrandt van Rijn (1606-1669)

THE ANATOMY LESSON

(*Room VIII*) It is difficult to look at this painting with a fresh eye, for most of us have been familiar with it since early childhood; a reproduction used to hang in every doctor's office. The white corpse with the dissected arm and the man who leans over to watch the operation are not easily forgotten.

This is an early work, the first important commission Rembrandt received; he was twenty-six at the time. Dr. Tulp, the surgeon in the painting, ordered the picture of himself and his students for presentation to the Surgeon's Guild. Because of its drama and its realism it was greatly admired; immediately Rembrandt obtained other commissions.

In comparison with Rembrandt's later work, this painting lacks unity and depth of feeling. In order to show all the faces clearly, Rembrandt painted some of the men with their heads turned away from the lecturer. The grouping of the heads is too obviously planned, the spotting of dark and light areas too artificial. Yet in a few of these portraits one senses the inner emotion of the man; thus does the painting provide a clue to the direction in which Rembrandt's genius would lead him.

Rooms VIII and IX contain many other paintings by Rembrandt. There are numerous early works, and enough later ones to provide a complete record of his development. Near the *Anatomy Lesson* are four self-portraits. (The one of himself as an old man was painted the year he died.) In Room IX is his famous *David in the Presence of Saul*, a deeply moving picture of the pathos of old age painted by a man who was personally experiencing it.

Vermeer, Jan (1632-1675)

*VIEW OF DELFT

(*Room IX*) The direct and accurate rendering of the scene belies its complexity as a painting. In it Vermeer accomplished something

that no other painter was able to do before Cézanne; and unlike Cézanne, he did it without distortion of forms. He created a sense of boundless space by the large expanse of sky and the overlapping of planes alone. He rejected linear perspective—which leads the eye into depth by the convergence of parallel lines—since the diagonals of linear perspective drawing would make almost impossible the mood of absolute stillness he desired. He rejected aerial perspective—the increasing haziness of forms as they recede—and the use of strong shadows to model forms. By rejecting these well known devices to create the illusion of solidity and depth, he could emphasize the horizontal lines of the composition; he was able to paint each object in its most intense color, and to unify the near and distant planes by color alone. The brightest color is seen in the most distant building; thus the eye is directed to the deepest space first; the bright oranges of the distant houses appear to come forward, the duller tones of the upper and lower portions of the picture stay back; the flatness of the picture plane is thus preserved. Vermeer found his own solution to the problem that has challenged so many modern painters. Cézanne also recognized it, and having done so, devoted his life to trying to combine the clear fresh color of the Impressionists with the spatial composition of the classic painters. His solution, though not the same as Vermeer's, had much in common with that of the older master.

Be sure to see Vermeer's beautifully painted *Girl with Turban* in Room VII.

ROTTERDAM

Rotterdam was almost completely destroyed by the Nazis in 1940, but it has been entirely rebuilt, and is now among the most modern cities in Europe. One of the outstanding contemporary buildings is the Bijenkorf Department Store, designed by Marcel Breuer. In front of the building is a huge and dramatic abstract sculptural form by Naum Gabo, who calls himself a Constructivist. Gabo explained his purpose thus: "A constructivist is a sculptor who no longer tries to force images into a given static scheme. He tries rather to materialize the images of his inner impulses."

Boymans Museum

(*Mahenesser laan; Open daily, summer, 10-5; winter, 10-4; Sunday, opens at 11 a.m.*) The museum is housed in a modern building designed to provide the lighting and wall space required for ideal dis-

play of paintings and sculpture. The red brick building is set in a large park with spacious lawns, lakes, and canals. Though the museum does not have as large or important a collection as those in the Hague and Amsterdam, almost all of the best 17th century Dutch painters are represented.

Bosch, Hieronymus (1450-1516)

THE PRODIGAL SON

(*Room I*) This is the most famous painting in the museum. The subdued and yet light color harmonies have a modern aspect. Bosch has put down many inconsequential, humorous, or intimate details to attract the spectator and to make the story of the parable more realistic, but he has ordered all these details with great skill. Here, more than in most of his paintings, it becomes clear how much Brueghel owed to Bosch (who lived in the same part of Flanders, but had died before Brueghel was born).

SCANDINAVIA

The museums in Scandinavia are notable for two reasons: first, they exhibit a great deal of native and folk material. Second, in each of the three capital cities there are outstanding collections of 19th and 20th century art. The Scandinavians have also purchased numerous paintings by old masters, but they could not compete on a large scale with the countries in which these works were produced. Thus, almost in compensation, they have made a point of buying modern works.

The native material goes back to prehistoric and Viking times. These objects are too little known, considering their really high level of artistic quality and their influence on later art styles, especially the Gothic. Each of the three capitals and many of the smaller cities have a "Folk Museum" where domestic architecture and handicrafts are exhibited. The displays are of particular current interest in view of the tremendous influence Scandinavian style has had on modern furniture and furnishings in the United States and elsewhere.

DENMARK

COPENHAGEN

Carlsberg Glyptotek

(Boulevard) This collection is a gift of and is maintained by the Carlsberg Foundation. It has Egyptian, Greek, and Roman statuary, as well as French sculpture and Danish painting. Most interesting, however, is its collection of 19th century French Impressionist and Post-Impressionist work. A few of the most notable paintings in the Glyptotek are Bonnard's *Spisestuen* (The Dining-Room); Toulouse-Lautrec's *Portrait of Suzanne Valodan*; Van Gogh's *Portrait of Père Tanguy*; Cézanne's *Self-Portrait in a Derby Hat*; Degas' pastel, *Two Dancers*; and Gauguin's *Kystlandskab fra Martinique* (Martinique Landscape) and *Tahitikuinde med Gardenia* (Tahitian Girl with Flowers). Since Gauguin was married to a Danish woman and lived for a while in Copenhagen, he is well represented here.

National Museum

(*Fredricksholms Canal*) This museum contains objects from all sections of the globe, representing all historical epochs. It is in fact a smaller British Museum, with departments devoted to research and the display of materials of scientific and cultural importance. Of particular interest are Danish objects dating as far back as the Bronze Age; these 7th and 8th century A.D. bronze articles of daily, military, and religious use were perfectly preserved in the peat bogs of Denmark. Of particular note from that period are the skillfully and beautifully designed *lurs* (trumpets used in pagan religious ceremonies) and horned helmets. There are also fascinating objects made by the Vikings in about the 10th century A.D. The harness collars, for example, are ornamented with grotesque animals that may have been the ancestors of the gargoyles so often found on Gothic cathedrals. The interlaced curving lines of the decoration are typical Barbaric motives.

Among the many foreign objects here are the Hoby Treasure, a Roman silver and bronze service of the time of Augustus that somehow got to Denmark; many early Romanesque Crucifixes; and a Russian ikon, with the only surviving portrait of Ivan the Terrible.

A branch of the National Museum is at Sorgenfri, near Copenhagen. Here, in the open, are twenty-eight old farmhouses from all parts of the country, with furnishings and costumes showing how Danish peasants lived. This museum is being enlarged continuously.

Royal Museum of Fine Arts

This museum has a collection chiefly distinguished for its paintings by north European masters. In addition to the older paintings, the Royal Museum owns many French Impressionist and Post-Impressionist works, notably several excellent canvases by Matisse (1869-1954). Look for *Portrait with the Green Stripe*, a picture of Mme. Matisse in extraordinarily vivid color; *Still Life with Pink Onions*; *Self-portrait* (an impressive character study); and *Interior at Nice*. This is in his later manner, and it is effective because so much of it is black, against which the bright reds and blues stand out.

Among the old masters are a dramatic Tintoretto, *Christ and the Woman Taken in Adultery*, and portraits by Titian. Also worth particular attention are:

CRANACH, LUCAS THE ELDER (1472-1553), GERMAN: *The Judgment of Paris*, a painting in Cranach's typically naive but gay and charming style. There are fifteen Cranachs here.

REMBRANDT, VAN RIJN (1606-1669), DUTCH: *Supper at Emmaus*, another version of the great picture at the Louvre.

RUBENS, PETER PAUL (1577-1640): *The Wisdom of Solomon*, a typically large, well-handled composition.

Thorvaldsen Museum

(*Near Christianborg Palace*) A large collection of original works and replicas of statuary by the well-known 19th century Danish sculptor. Bertel Thorvaldsen (1768-1844) is buried under a bed of roses in the courtyard of this museum.

NORWAY

BYGDOY (*Three Kilometers from Oslo*)

Easily reached by bus or ferry, Bygdoy is the home of two impressive special museums.

Folk Museum

(*Open daily, 11-7; Sunday, 12-7*) At the Folk Museum are about 150 old buildings that show how people lived and worked throughout Norwegian history. Most interesting is a wooden 12th century "stave-church." This is a picturesque type of building, with gabled roofs rising one above the other, their ends decorated with ships' figure-heads. The Norwegians had been converted to Christianity only a century before this time, and had had more experience building ships than churches. Unique as it is in appearance, the stave-church has a Greek cross plan derived from Byzantium.

*Vikingskiphuget

(*Open daily, 11-7*) In these buildings of the Viking Ship Hall are three Viking ships of the 9th century, discovered in burial mounds within the last fifty to one hundred years. They are in an excellent state of preservation. Though broken apart when found, the segments were in sufficiently good condition to be pieced together.

The ships, particularly the "Oseberg ship," are beautiful and graceful objects in themselves, deliberately designed to be beautiful as well as seaworthy. As the art historian, J. I. Sewall, points out, "the extreme height of the bow and stem . . . has no functional value." Its purpose is to provide a "silhouette with a linear flourish at either end."

Of equal if not of even greater artistic interest are the carved wooden decorations of the ships, carts, sleighs, and other articles found mostly in the Oseberg mound. They consist principally of the heads of imaginary animals and interlaced, abstract designs cut into the wooden surfaces. Note particularly the animal head posts, which exhibit the most sophisticated and refined craftsmanship; they may have been used in religious ceremonials. These carvings and decorations are not only interesting in themselves, but are also of great historical importance. They are among the finest examples of Northern barbaric art that have come down to us; here we find the same nervous, vigorous, continuous line, and the same fondness for bestial figures, that are predominant features of Gothic art.

OSLO

Nasjonal Galeriet

(*Universitetsgata*) In the National Gallery are many paintings by the French Post-Impressionists, but of greatest interest is the large collection of paintings by Edvard Munch (1863-1944), Norway's best known painter. The painting entitled *The Cry* (*Skrik*) illustrates Munch's statement: "I hear the scream in nature." With techniques based on Gauguin's stylized flat color areas and Post-Impressionist distortion of forms, Munch has expressed his sense of the tragedy and isolation of the human condition.

His gloomy outlook, curiously similar in feeling to that of Ibsen, can be sensed in almost all his works, though not all are as intense and almost hysterical in feeling as *The Cry*. Note particularly *The Madonna*, *Ashes*, *Puberty*, and *Dagen Derpa* (*The Day After*). There are four *Self-Portraits* which show how perceptive a portraitist Munch was. His violently expressive style had great appeal, as might be expected, for the German Expressionists, for they—like him—were using French Post-Impressionist devices to create an unrestrainedly emotional art.

Frogner Park

(*At the northwestern edge of the city*) One section of this park is covered with about 150 groups of sculpture in bronze and marble by Gustav Vigeland (1869-1943). There is also a huge mosaic which he conceived to illustrate his philosophy of life. While there is more than a little doubt concerning the artistic merit of this immense

work, there can be no question as to the energy and assiduity displayed. A museum devoted to other works by Vigeland is in the southern part of the Park.

SWEDEN

STOCKHOLM

Stockholm is renowned not only for its natural beauty but also for its fine modern buildings, the most noteworthy of which is the *Town Hall* (architect R. Ostberg) on Kungsholmen Island. This is a successful adaptation of traditional forms into the modern idiom. More severe and typically contemporary buildings are the Söder Hospital in the southern outskirts, and the factory of the Ericsson Telephone Company.

Stockholm has a number of art museums. The National Museum is the most important one; other interesting works of art can be found at:

THE NORDIC MUSEUM, located at Djurgårds Vagen, showing Swedish arts and crafts. The heroic sculpture, *King Gustavus Vasa*, by Carl Milles (1875-1955), can't be missed by any visitor, as it bulks so large in the main hall.

SKANSEN, located in Djurgården Park; this is an outdoor museum displaying a large group of old buildings—another good example of the folk-museums so popular in the Scandinavian countries.

CARL MILLES MUSEUM, located in Ledingö, a northeastern suburb, and open afternoons (except Mondays in the summer). Carl Milles (1875-1955) is well-known to Americans, as he spent a large part of his life working in the United States. He is the most famous of modern Scandinavian sculptors.

National Museum

(*Södra Blasieholmshamnen; Open daily, except Monday, 10-4; 1-4, Sundays*) The painting collection, on the second floor, consists of works by Swedish artists and those of the major European schools—particularly the French, who are well represented from the 17th century to the present. There are many canvases by Chardin (1699-1779), the greatest of the older French still-life and genre painters,

and by Francois Boucher (1703-1770), his contemporary (but a society painter). Note his typically elegant and charming *The Triumph of Venus*. Of the French 19th century painters, there are fine canvases by Manet, Renoir, and Cézanne; of the 20th century, by Bonnard and Braque. There is a stunning Matisse, *The Moroccan Landscape*. This picture shows what a masterful colorist Matisse was. Using chiefly one color—purple—in various shades, he achieved effects of variety and contrast that ordinarily require the use of many colors.

The museum is known too for work by Rubens and Rembrandt, and its paintings by Anders Zorn (1860-1920), a Swedish painter who has an international reputation.

Rembrandt (1606-1669) Dutch

CONSPIRACY OF CLAUDIUS CIVILIS

This is a powerful psychological study. The faces of the conspirators show both anxiety and determination, while the light focused on crossed swords reveals dramatically what they intend to do.

SPAIN AND PORTUGAL

Nearly eight centuries of Moorish domination left a permanent imprint on Spain. Even after the Christian conquests, Moorish craftsmen and artists worked for Christian patrons; direct Moorish influence did not end until the last of the Moors in Spain were expelled or converted in 1502. The long years of conflict with the infidel invaders are probably responsible for the strong, sometimes mystical, almost fanatical strain of religiosity in Spanish art. A more direct artistic legacy from the Moors is the omnipresent use of exceedingly elaborate surface decoration.

Geography also played a significant role in the development of Spanish art. The country's harsh and barren landscape is mirrored in the harsh, angular forms of its art. Spain's artistic conservatism is a manifestation of long isolation from the rest of Europe behind the Pyrenees. The greatest Spanish artists belong to no school, having almost completely individual styles.

The history of Spanish painting is spasmodic. Four great geniuses emerged at widely-separated times, but the work of no one of these men bears any resemblance to that of any of the other three. Ironically, the most Spanish of them all was El Greco (c1542-1614), born in Crete and trained in Venice. Velazquez (1599-1660) had a completely non-Spanish objectivity. Goya (1746-1828) was a radical in art whose influence has been felt chiefly outside Spain. Picasso (1881-) is the single most important 20th century artist, but along with such other modern Spanish artists as Gris, (1887-1927), Dali (1904-), and Miro (1893-), he has spent most of his adult life outside his native country. (Miro has returned to live in Spain.)

If there is any one characteristic that marks the work of these men, distinguishing them from other European painters, it is their treatment of painting as a form of surface decoration in color. They employed black and white with great dramatic effect because they considered them colors; they did not use them simply for light and shade in modeling forms (as the Italians did) or to simulate natural

light and darkness (as was done in northern Europe). This Spanish interest in colored flat patterns had a most important influence on the 19th century French painters who ushered in the modern movement.

The one Spanish art form that has had a more or less continuous history is architecture. In the Middle Ages—in the northern, Christian part of the country, as elsewhere in Europe—the Romanesque style predominated. In southern Spain the Moors developed a style



that was essentially Saracenic, though the Roman round arch and the Visigothic horse-shoe arch replaced the pointed arch popular in the Near East. When the Spanish adopted Gothic from France, and, later, Renaissance and Baroque from Italy, they gave these styles a specifically native character. For example, Gothic tracery in Spain is more eccentric than anywhere else. Almost all Renaissance buildings were in the Plateresque style, characterized by extremely ornate, curved and coiled motives like decorations on silver within a simple geometric frame, its intricacy emphasized by the blank bareness of the wall areas on which they were placed. Baroque style in Spain is called "churrigueresque" after its leading exponent, Churriguera. This extraordinarily ornate style was popular throughout Spain and in all Latin American countries.

Portuguese art, on the whole, has tended to adopt forms originated elsewhere. The chief native architectural style, the "Manueline" of

the 16th century, is something like Spanish Plateresque, in that its chief feature is elaborate ornamentation of a flat wall surface. Portuguese painting styles also came from abroad. For example, Gonçalves, the greatest of the country's artists, exhibits strong Flemish influence.

SPAIN

AVILA (*70 Miles Northwest of Madrid*)

The Old Town is still completely enclosed by the original walls, with their eighty-eight 12th century towers of granite built above the ancient Roman fortifications. From every angle the rows of massive towers create new patterns of cylindrical forms enlivened by a broken silhouette line and the strong shadows that fall on the tan stones. The finest view of Avila is from the road leading to Salamanca.

Avila Cathedral

Begun in 1091, this fortress-like cathedral—with an apse that is actually part of the city's fortifications—is mostly transitional Gothic, but the principal doorway and the apse are Romanesque, the chapels of the left aisle are Renaissance, and the west gate is Baroque. The intricately carved 16th century *reredos* (a screen behind the altar) is a typical feature of Spanish church design. The wrought iron pulpit and the beautiful 14th century cloisters of the Avila Cathedral are outstanding.

Church of San Vincente

As in the majority of Spanish Gothic churches, French influence was strong. In the 12th century sculpture on the portal at the south side, the figures representing the *Annunciation* are similar in style to those of the tympanum of Vézelay in Burgundy.

BARCELONA (*Northeastern Spain*)

Barcelona is the second city of Spain, her industrial capital, and the capital of Catalonia—an area that has its own language and has

tried at times to achieve independence. Catalan art, particularly during the Middle Ages, was distinctive; it is best seen in the Museum of Catalan Art in Barcelona. The greatest of Catalan artists, Pablo Picasso, was born here in 1881.

Museum of Catalan Art

(*Palacio Nacional, Montjuich Park*) You are reminded of the work of Miro, Rouault, Picasso, and other contemporary painters when you look at the altarpieces and frescoes in this museum, assembled from small churches scattered through isolated sections of Catalonia. These religious pictures have vigorous line, stern vitality, powerful color, and bold distortion, which explains the interest of modern artists and art historians in medieval Catalan painting. When the Spaniards took over the Italo-Byzantine style, they imbued it with a realism and emotional intensity that is similar to that of the finest Romanesque sculpture of southern France. Note particularly the fresco, *Christ Pantokrator*, from St. Clement de Tahull (1123 A.D.), and the tomb of Sancho Saiz de Carillo.

The museum has so immense a collection of altarpieces by Spanish Gothic painters that it is difficult to find the good among the bad. Flemish and French influence can be clearly seen in the works by Bartolomé Bermejo, Jaime Huguet, and their 15th century contemporaries.

Museum of Modern Art

(*Parque de la Ciudadela*) There are paintings here by Spanish and foreign artists of the 19th and 20th centuries. The early paintings by Picasso are of particular interest.

Cathedral

(*Plaza de la Catedral*) This majestic cathedral is one of the finest Gothic buildings in Spain; it was founded in 1298, completed in the 15th century. In delightful contrast to its dark splendor is the simple and charming cloister, with its palm trees and Goose Fountain. The Chapter House at the side contains 15th century Catalan paintings, the most important single work being Bartolomé Bermejo's *Mater Dolorosa* (active 1480-1498).

The cathedral is in the fascinating Gothic quarter of Barcelona. We suggest that you leave by the southwest door of the Cloisters,

and turn left. The Calle del Obispo leads to two 15th century palaces, Casa de la Diputación and Audencia, and to the 14th century Town Hall (Ayuntamiento).

Expiatory Temple of the Holy Family (Chiesa Sagrada Familia)

This fantastic building—conceived by Antonio Gaudí (1852-1926), a man with a strikingly individual and strange imagination—is only partially built. Its cost is being borne by individual donations, but not nearly enough has yet been collected to finish the work. The huge Church of the Holy Family was planned to have twelve steeples, each 300 feet high; a central dome of 480 feet; and four other domes. To date only four spires (looking like children's creations in wet sand on a beach) and the façade have been executed. The church has a Gothic feeling, but it is devoid of the geometric framework and the architectural logic that give the most flamboyant Gothic designs a disciplined unity. One cannot help wondering what modern architecture would have developed into if Gaudí's work—which was a break from the past and a daring adventure in the creation of new forms—had become the foundation of the new style instead of the functional designs of men like Wright and Gropius. Because architects and art historians have recently become interested in and excited by Gaudí's fanciful forms, two things become possible; first that the cathedral will be completed at last; second, that Gaudí's ideas will inspire modern architects to greater invention and variety in form and decoration, a trend already discernible, and, no doubt, the cause of the present enthusiasm for Gaudí.

Those who are interested in Gaudí's wild, imaginative, free forms in stone and concrete, can see more of his work in Barcelona. He designed benches, gates, and buildings in Güell Park, and houses—the Casa Mila and the Casa Battló—on the Paseo de Gracia.

BURGOS (*North Central Spain*)

Burgos, the former capital of Old Castile, still has many medieval buildings; its eastern end, particularly, retains a medieval air.

***Cathedral of Santa Maria (Gothic)**

This great white limestone cathedral dominates the town, its pinnacle and spires rising high above the roof tops. A 12th century building, its exterior is essentially French Gothic. The spires, however, resemble those in southern Germany, and the sculpture on the

exterior of the Condestable Chapel is also Germanic; in fact, in the 15th century, a stonecarver from Cologne was commissioned to work on the cathedral.

Not until the 16th century were the dome, cloister, and archbishop's palace added. (They obscure the original simple Latin cross plan.) There is further mixture of styles and periods on the west transept; one door, the Puerta de la Pellejería (facing northeast) is in 16th century Plateresque style; the other, the Puerta de la Coronería (facing northwest) is in 13th century style.

The interior is considered by many people to be the most magnificent in Spain. The ornate gilt decoration in the many chapels makes a splendid effect. The huge octagonal chapel beyond the apse (Capilla del Condestable) is a fine example of 15th century Plateresque. Also worth special attention is the complex star design of the vaulting over the crossing.

COCA (*25 Miles Northwest of Segovia*)

Between Segovia and Valladolid is the huge, red-brick castle of Coca. Towers, turrets, battlements, and thick walls make it impressive and formidable, though it has suffered considerable damage. Built for the Fonseca family in the 15th century, it is Moorish in appearance: the architects (and perhaps the workers) were Moors working for Christians. Its style, a merging of Christian and Mohammedan influences, is called "Mudejar."

CORDOVA (*Southern Spain, 90 Miles Northeast of Seville*)

When the Moors ruled Cordova, it was one of the world's great centers of power and learning, with a population of perhaps a million. After Ferdinand, King of Castile, recaptured the city for Spain in the 13th century, Cordova's decline was rapid. In a sense, the story of Cordova is epitomized by its Cathedral.

***The Mezquita (Cathedral)**

Abdurrahman I was the first supreme Islamic ruler in the West. He was gentleman enough to buy, not seize, a Visigothic church in Cordova, which he then dismantled and replaced with a *mezquita*, a mosque. Built in 785, the mosque was enlarged over the years until it was second only to the Ka'ba at Mecca in size and splendor. When the Christians conquered Cordova and turned the mosque into a church, they at first made only minor alterations, erecting a wall to close off the Patio of the Orange Trees from the church

interior. But in the 16th century, a huge Plateresque choir was erected in the center of the mosque, and to do this extensive alterations in the magnificent Moorish design had to be made.

The enclosed portion of the mosque occupies more floor space than any Christian cathedral, though it is only 30 feet high. Nineteen aisles run north and south, and there are twelve hundred columns made of porphyry, jasper, and multi-colored marbles, many with capitals taken from Roman and Visigothic buildings. The design shows how skillfully the Moors adapted the accepted art forms of the country in which they lived to their own needs. The horseshoe arches are Visigothic, the round are Roman, and the cinquefoil (divided into five sections) are Moorish elaborations of Roman arches. If you stand at a spot where only the Moorish parts of the church can be seen, you become almost hypnotized by the patterns created by row after row of richly colored and ornamental columns and arches.

Be sure to see the octagonal Mihrab, a small prayer room (or chapel) roofed with a single piece of carved white marble. Its outer walls are inlaid with gorgeous mosaics from Byzantium. Here one sees the purely abstract beauty of Moorish art at its best.

Climb the bell tower for a superb view of the Court of Oranges, the mosque, the old quarter of the city, the river, and the distant mountains. We hope that later you'll walk through the old quarter near the Mosque; the whitewashed houses, patios with flowers, and iron-work gates are typical of Spanish domestic architecture.

ESCORIAL (*See Madrid*)

GRANADA (*South Central Spain*)

Granada became the seat of the Islamic Empire in Spain after the fall of Cordova in 1236. It was the last Moorish stronghold, unconquered by the Christians until 1492. The older part of town (the Albaicin quarter) and the Alhambra have been preserved and are vivid examples of the art created by the Moors in medieval Spain.

•

***Alhambra**

The Alhambra is the name given to an entire area enclosed within heavily fortified walls of red brick. (The name Alhambra is derived from the Arabic word for "the red.") Within these walls are the Moorish palace (The Alcazar), Charles V's palace, and gardens.

THE ALCAZAR: The Alcazar is the correct name for the Moorish palace (1248-1354) that is commonly referred to as the Alhambra. Its delicate, ornamental, and gracious design is in striking contrast to the bare stone walls surrounding it.

In plan, it consists essentially of two large open courts, at right angles to each other, with small rooms or courts surrounding and opening into them. The walls of the rooms are decorated with glazed tiles up to a height of four feet; above are designs made by patterns pressed into plaster and then painted in bright colors. The ceilings are of plaster worked into complex and exotic forms, or are panelled in wood.

The appeal of the rooms and courts is difficult to describe, yet no one can be insensitive to their mysterious magic. Thousands of tiny brightly colored shapes fitted into geometric patterns by marvelously skilled craftsmen have a pure, abstract beauty unlike that of any conceived by European artists.

Of the individual rooms and courts, the Court of Lions is the most elaborate. The Hall of Two Sisters (Sala de las Dos Hermanas)—with its fantastically complex honey-comb vaulting—opens from it. This room leads into the domed Sala de los Ajimeces, which in turn leads to the gorgeous Mirador de Daraxa. The other main court is the Courtyard of Myrtles (Patio de los Arrayanes or de la Alberca), with a fish pond in the center. The Hall of the Ambassadors which is at this end of the building was the central section of the original palace.

THE PALACE OF CHARLES V: The palace adjoins the Alcazar, and is approached through it. It is in almost pure Italian Renaissance style (built in 1527) the façades being designed in the form of a triumphal arch, with statuary by the leading Spanish sculptor of the period, Berruguete. The simple dignity of the circular inner court, one of the few purely classic designs in Spain, affords an excellent opportunity to compare Western and Eastern architectural concepts. It is hard to think of a single similarity between this circular court and the Court of the Lions in the adjoining Alcazar.

Generalife

(Above the Alhambra) The name means "a huge garden." Here in the gardens of the former summer palace of the Sultans one can see remains of the original Moorish decoration and get a superb view over the Alhambra, the town, and the plains around it. The gardens were designed in the 14th century.

The Cathedral

(*Near Gran via de Colon*) The Cathedral, begun in 1523, was the first Renaissance church in Spain; it was built to celebrate the conquest of the last Moorish stronghold. Though it is a Renaissance building, Gothic features were employed, as in the florid Capilla Real. Its design is for the most part characteristic of Spanish church architecture, particularly in its huge, hall-like dark interior.

The marble Renaissance tombs of Ferdinand and Isabella are in the Capilla Real (Royal Chapel); in another chapel an important collection of 15th century Flemish primitive paintings are on exhibit.

ILLESCAS (*See introduction to Toledo*)

LEON (*Northwestern Spain*)

Once the capital of the kingdom of northwest Spain, this city (also famous for its brandy) has several magnificent churches.

Cathedral (Gothic)

This 13th century Gothic building was much influenced by Amiens Cathedral in France (which also served as the model for Cologne Cathedral). Leon has larger windows with even slimmer supports than its prototype, thereby permitting the use of a greater area of stained glass.

San Isidro (Romanesque)

This is one of the finest Spanish Romanesque churches still in existence; in this 12th century church a great many of Spain's medieval kings and queens were buried.

Monastery of San Marcos (Renaissance)

The façade of this 16th century building is an excellent example of Plateresque decoration.

MADRID

You will want to spend most of your sight-seeing time in the Prado Museum, but other sights of interest are also discussed. And be sure to visit the Escorial, only 30 miles away. Because it is so closely associated with Madrid, it is included in this section.

MUSEUMS

ACADEMY OF FINE ARTS OF SAN FERNANDO

(11 Calle de Alcalà) The building is the work of Churriguera, (c1650-1723), the noted Baroque architect. It contains pictures by Spanish, Italian, and Flemish painters. Some of Goya's best and best-known canvases are here, including *The Bullfight*, *The Madhouse*, *Funeral of the Sardine*, *Procession of Flagellants*, and *Scene at the Inquisition*. All these are characteristic of his later style in their portrayal of horrifying scenes (whether actual or imagined) and, above all, by their enormous emotional impact on the observer.

The Academy also owns several portraits by Goya, including a self-portrait. Among the other interesting works is a painting by Magnasco entitled *Monks*. Magnasco, a Venetian, had a profound influence on Goya.

*THE PRADO

(Paseo del Prado; Open daily, 10-5) The Prado, one of the great museums of the world, grew from the acquisitions made by three centuries of Spanish kings. After the suppression of the convents in 1835, many religious pictures found their way to the Prado, and since then paintings have been brought from provincial museums to Madrid. Today the Prado is the only really important museum of post-Renaissance painting in Spain. El Greco is represented by thirty-two paintings, Velazquez by fifty, and Goya by one hundred and fourteen canvases and some four hundred drawings. Lesser Spanish painters are equally well represented.

The Prado also has an outstanding collection of Flemish and Venetian painting. Titian, whose patron was the Emperor Charles V (Charles I of Spain), was a favorite of the Hapsburgs, and is represented by thirty-six paintings. Rubens worked at the Spanish court, and many of the finest canvases of his mature years were bought by Spanish royalty. There are also important works by Tintoretto and Veronese.

It is impossible to see all the masterpieces in the museum in a short time. The visitor who must unfortunately hurry will miss the least if he starts at the main floor and proceeds directly to the rooms with paintings by El Greco, Velazquez, and Goya and then goes to the Venetian and Flemish rooms. The tourist with more

time should also begin by seeing the Spanish masterpieces on the main floor, but he can include in his first tour a visit to the lower floor to see Goya's studies for tapestries, and a visit to the upper floor to see his drawings. Then other tours can be devoted to the pictures by Flemish primitive and Baroque painters; to the three great Venetians—Titian, Tintoretto, and Veronese; and to less famous Spanish masters. Pictures by these artists can be found in the following rooms:

Main Floor: IX, Titian; X, the Venetians; XII, Velazquez; XV, Velazquez; XIX, Rubens; XXIV Bermejo; XXV, XXVI, XXVIII, Murillo, Zurburan, Ribera; XXX, El Greco; XXXII, XXXV, XXXVI, Goya; XLI, van der Weyden, XLIII, Brueghel; XLIV Bosch, Dürer; XCVIII, Goya. Upper Floor: LV, LVI, LVII, Goya. Lower Floor: XCVII, Goya.

Bermejo (active 1480-1498) Spanish

SANTO DOMINGO DE SILOS

(Room XXIV) Bermejo painted when the dominant influence in Spain was Flemish—thus the sharpness and accuracy of detail in the drawing. But the ornate and almost Oriental surface decoration, the rigid and aloof pose, and the harsh angularity of line (note the hands) are Spanish. Saint Domingo's face radiates inner strength. It is a face not easily forgotten.

Bosch, Hieronymus (1450-1516) Flemish

*THE GARDEN OF DELIGHTS

(Room XLIV) Many theories have been advanced to explain the symbolism of this great triptych, the most acceptable of which has been put forward by Wilhelm Fränger, the great art authority, in his book, "The Millenium of Hieronymus Bosch" (Chicago, 1951). Dr. Fränger argues that Bosch in effect was a propangandist for one of the so-called "Adamite" sects that flourished just before the Reformation. The members of those groups believed that men, by right thinking and right living, could regain the primal innocence that Adam and Eve enjoyed before the Fall (this idea is symbolized by the nakedness of the figures). Those who did not have proper faith would go to Hell, vividly and fearsomely pictured on the right shutter. In the lower right hand part of the central panel (the Garden of Delights) we see the naked souls passing through a sort of gate, apparently en route to the Garden of Eden on the left panel.

No modern surrealist has conjured up more haunting and fan-

tastic distortions of animal, floral, and human forms. The juxtaposition of lovely and disgusting detail, of accurate representation and fantastic imaginings, make it almost impossible to move on from the painting until every part of it has been carefully examined. (It is generally agreed that the sad white face of a man looking out from beneath the round table top in the right (Hell) panel is a self-portrait.)

Bosch is a solitary figure in the history of European art. Brueghel was the one major artist to draw inspiration from his work; after Brueghel, he was completely forgotten until modern times. The Prado has the world's largest collection of Bosch's work. See *The Hay Wain*, *The Temptation of St. Anthony*, and *The Adoration of the Magi*.

Brueghel, Pieter The Elder (c1525-1569) Flemish

THE TRIUMPH OF DEATH

(Room XLIII) There are literally hundreds of individual scenes of torture, death, and decay in this painting. Touches of realism (a bloated body floats on the water) increase the effect of horror. This is an early work of Brueghel, and the influence of Bosch is marked; there is the same mixture of realism and fantasy, the same dramatic lighting and strong color, and the same unorganized crowding of small, precisely painted figures in every part of the picture.

In this early work there are already two signs of the direction Brueghel's future development will take. The landscape background is spacious and grand despite its barrenness. And bitter comment on a contemporary scene is incorporated into this nightmarish picture: at the extreme left on the lower edge, a king lies dying; he is no doubt a symbol of the cruel rule of Spain over Flanders. He is exactly balanced on the right by two lovers, sublimely unaware of the gruesome fate that awaits them.

Dürer (1471-1528) German

SELF-PORTRAIT

(Room XLIV) Dürer painted himself over and over again. One can easily imagine him standing up close to a mirror and studying every detail of his face with ruthless objectivity, then recording what he saw in his precise, sensitive linear style. The lighting and landscape background remind one of Flemish painting.

It is interesting to compare this picture with another in the same room that Dürer painted twenty-five years later, the *Portrait of an*

Unknown Man. By then he had been to Italy, become an ardent admirer of Italian Renaissance art, and learned how to model his forms so that they looked solid.

Goya (1746-1828) Spanish

FAMILY OF CHARLES IV

(Room XXXII) The members of the family of Charles IV are grouped together in a rigid and formal manner. Behind them stands Goya himself, painting the picture (an idea he very likely borrowed from Velazquez' *Las Meninas*). Once one gets used to the empty stares, the homely faces, and the artificiality of the poses, it is possible to admire Goya's marvelous handling of color and texture, and the wonderful contrast of clear light and deep shadow.

In the same room are the two famous portraits, one, *The Maja Clothed*, and the other, *Maja Nude*.

MAJA NUDE AND MAJA CLOTHED

It has been said that "we cannot tell if she is more clothed when nude or more nude when clothed." The nude Maja is painted in subtly harmonized greyed colors; the contour of her body is drawn with a continuous sensuous line, and the figure is naturalistically modeled. Goya obviously turned to Velazquez and to the Italian Renaissance painters for guidance when he handled this unfamiliar subject matter. The dressed Maja, however, is painted in Goya's more personal style. The luminous color, the sharp contrast of light and shade, and the lively and delicate brush work are characteristic of his painting just before the turn of the century.

At about the same time as he painted the Majas, Goya was busy designing tapestries for the royal family. His charming cartoons (the technical name given these full-size models, to be copied by weavers) of everyday scenes were in a variation of the Rococo style of the 18th century, particularly as it developed in Venice. To see these gay festive pictures go to the lower floor of the Prado, to Rooms LV, LVI, LVII. Note particularly *The Vintage* in Room LV.

*THE THIRD OF MAY, 1808

(Room XXXV) This is a picture of the execution of the people of Madrid by Napoleon's soldiers. Horror is conveyed by color, harsh form, dramatic lighting, and is of course inherent in the subject matter. *

The Madrilenos in white and yellow with a pool of blood in front of him, his arms raised, his black eyes staring with fierce hatred at his executioners, is perhaps the most vivid symbol in all visual art of man's struggle against repression and tyranny.

*WITCHES' SABBATH

(Room XXXVI) This is one of the most terrifying of the frescoes (called "the Black Pictures") that Goya painted on the walls of his own home, the home that became known as the "Deaf Man's Villa" because Goya retired to it after losing his hearing. These paintings were not intended for public exhibition; they were painted because Goya had to express somehow and somewhere his horror at the cruelty and madness of man. These frescoes (and the same was true of his late drawings) were not generally known during Goya's lifetime, but after his death they became a major source of inspiration for Impressionists, Expressionists, caricaturists, propagandist painters, and even Surrealists.

In this tremendous painting we see the Devil in the form of a goat, wearing a monkish cloak, conducting a service for a congregation of mad old women and one genteel lady who sits stiffly at the right hand corner of the painting. With a few strokes of black, white, and brown, Goya portrayed his nightmarish visions of the tragedy of life. He was the first artist who consciously made ugliness, disharmony, and the irrational the theme of art. He was also one of the first to adopt a method of approach which has since become popular. Without a model, a sketch, or a carefully arranged plan, he took brush and paints and worked directly on the wall, allowing his visual images to take concrete form as he proceeded.

Fifty years after Goya's death, this and the other "Black Pictures" which covered the walls of his house were placed on canvas and hung in the Prado.

In the same mood as *Witches' Sabbath* are his four hundred and sixty drawings. The entire collection can be seen on the upper floor, in Room XCVII.

El Greco (1541-1614) Spanish

*THE RESURRECTION

(Room XXX) Although the painting is composed of human figures in movement, some of them in complex foreshortened positions, and all of them having essentially accurate proportions, these bodies appear to have no weight and to fill no space. They float in a vague yet limited area just behind the picture plane. El Greco has painted the body of Christ rising to heaven in such a way that while we see the body we think of spirit and soul, not matter.

El Greco was in his sixties when he painted *The Resurrection*. A lifetime of search for the means to express spiritual ecstasy through the human figure preceded the creation of this and his other late

masterpieces. He discovered that he could dematerialize bodies by elongating them and by using intense contrasts of light and shadow, so that bodies become as unsubstantial as streaks of light. He saw that vertical lines lead the eye upwards, and that if these lines are slightly inclined tension and excitement are increased. He found that when lines converge at a certain point, that specific point becomes a focus of interest. (Note how the lines move out from the lower center of this painting and then come together again at Christ's head.) He discovered that if he did not blend his colors, the separate vigorous brush strokes increase the sense of movement. He learned that if a single form is at rest whereas all others appear to vibrate, that one form dominates the picture; the face of Christ has the quiet majesty of a Byzantine deity. He discovered that color can be used for emotional purposes. The metallic and phosphorescent purples, blues, golds increase the dramatic intensity. Thus El Greco used every element of picture construction to express his mystic concept of the Resurrection.

THE PENTECOST

The Pentecost was painted in the same year. At first glance, it seems cut in two parts by the line of saints' heads and candle flames. Heaven is above, earth below. Yet the upward glance of all the figures and the flamelike ascending movement of all the highlighted forms lead the eye across the great darkness to the dove on high. The dove at the topmost edge of the picture completely dominates the composition; all movement is toward it and all light shines down from it.

THE HOLY TRINITY

This work was painted shortly after El Greco arrived from Italy. The body of Christ is almost like a painting of a Michelangelo sculpture. In the same room also note the power of El Greco's simpler compositions, as in his portraits and the paintings of Christian saints.

Murillo, Bartolomé (1616-1682) Spanish

THE IMMACULATE CONCEPTION

(Room XXVIII) In Murillo's time the doctrine of the Immaculate Conception was formally proclaimed by the Pope, and Murillo's painting of it became the most famous treatment of the subject throughout Catholic Europe. The pretty colors, the smooth, melting forms, the portrayal of Mary as a sweet and gentle maiden, the charming Baroque angels floating in vaporous clouds captivated

the public. Murillo's popularity continued until recent times when his sentimentality almost blinded critics to the fact that he was really a highly skilled painter.

Most of Murillo's work consists of religious pictures painted for convents, but he also produced many tender genre pictures of the urchins in his home town of Seville.

Ribera, José De (1590-1652) Spanish

THE MARTYRDOM OF ST. BARTHOLOMEW

Although Ribera lived in Naples after he was 26 years old, he was Spanish by birth, was greatly admired in Spain, and had a deep influence on his Spanish contemporaries and their followers.

The strong chiaroscuro and the use of poor working people as models in this and other paintings were learned from his teacher, Caravaggio. But a fierceness and sombreness in all his paintings reminds us of Ribera's Spanish heritage, distinguishing his work from that of Caravaggio's other followers.

Rubens (1577-1640) Flemish

THE THREE GRACES

(Room XIX) It is hard to guess which pleased Rubens more—the nude forms of voluptuous young women, or painting them against backgrounds of the peaceful landscape of Flanders, Baroque fountains, and festoons of flowers. His bold yet delicate brush stroke, his bright yet delicate colors, his strongly modeled forms (which despite their solidity seem to float through the air), his textural variations and surface richness—all these create paintings that sing with the joy of life and pleasure in painting. All sense of guilt and sin is absent; Rubens was one of the few Western painters who apparently felt no conflict between the material and the spiritual.

In his acceptance of the nude body as the most beautiful of all forms, he was a pagan. But his nudes are not impersonal Greek goddesses; they are Flemish women with dimples on their soft pink flesh, meant to be looked at as vigorous, life-loving females—despite the tendency of some modern critics to discuss them as if they were abstract harmonies of curves and colors.

Even larger, more boisterous, and more exuberant paintings by Rubens in the Prado are *The Judgment of Paris* and *Diana's Nymphs Surprised by Satyrs*, but they do not have the subtle, rhythmic, and unified surface pattern of the *Three Graces*. Of the many other paintings by Rubens here (it is well to remember that he had assistants who did much of the actual painting from sketches,

be sure not to miss *The Garden of Love* and *Italian Peasants, Dancing*.

Titian (1477-1576) Venetian

***CHARLES V ON HORSEBACK**

(Room IX) Titian was over seventy when he painted this portrait of his friend and patron, Emperor Charles V. The huge canvas, with its life-sized figure, shows the Emperor about to lead his troops into a battle in which the Catholic Hapsburgs won a crucial victory over the Protestant forces of Saxony.

Charles is magnificent and heroic in his shining armor on his prancing horse with its gold and purple trappings, but his tired and nervous expression—and the dramatic background of storm clouds sweeping across the sky—hint at the inner tension of the king, the powerful ruler who would soon retire from the world to end his days in solitude in a monastery. This combination of visual splendor and penetrating psychological insight make this superb painting one of the very greatest of portraits.

The influence of Titian on later painters is strikingly evident in the Prado. Velazquez certainly studied Titian's *Charles V*; Rubens, his *Garden of Love* and *Worship of Venus*. Notice also Titian's *Entombment*, a much later and perhaps an even greater version than the one in the Louvre.

Velazquez (1599-1660) Spanish

***THE MAIDS OF HONOR (LAS MENINAS)**

(Room XV) It is not uncommon to hear it said that a picture looks real—yet seldom does one forget that he is looking at a picture and not an actual scene. In this painting, however, Velazquez has come as near to making a painting look real as any artist has ever done. After slow and careful study he painted what one sees with a single glance; the illusion of reality is heightened because the picture is hung in a room by itself.

If one stands on the spot at which the figure of Dona Margarita, the five-year-old princess, is clearest, the rest of the painting almost exactly fills the field of vision. Velazquez painted the other figures and the room exactly as they looked when he was focusing his eyes on Dona Margarita. Therefore the colors of her skin, hair, and dress are the brightest; the textural variations in her clothes the greatest; her form the clearest in the picture; with a few exceptions all the other forms are blurred in outline.

Velazquez has used other devices to make the little princess dom-

inate the large picture. Her rigid, dignified pose commands attention. The light falls on her head in such a way as to emphasize its solidity; the uneven spotting of light on the other figures tends to flatten them. She is placed in the center of the picture with the other figures grouped around her. She is also in the exact center of the huge room, a room that Velazquez has clearly defined by the large space above, the sharply silhouetted figure at the distant door, the king and queen, reflected in a mirror at the back of the room, (they were standing at the exact spot where the observer is expected to stand), and the window opening at the extreme right. Though you do not see the left wall, the strongly lighted edge of the canvas and the high-lighted hand and head of Velazquez himself act as a frame which limits the space on that side.

It is possible that Velazquez actually painted the picture while looking into a large mirror. If so, he discovered something that artists since have made use of; that for some strange reason, one can see things more objectively in a reflection than directly. And objectivity was Velazquez' major aim, the ruling passion of his life as an artist.

*THE SURRENDER OF BRED A (THE LANCES)

(Room XII) The battle had been won ten years before Velazquez painted it, but he rendered the scene so realistically that one would guess that it had been done on the spot.

At the center of the painting are the two opposing generals; the difficult moment of surrender is portrayed with dignity, compassion, and restraint. Both men live up to the highest ideals of chivalry. They dominate the scene, the only figures isolated against the open landscape. Note that despite the landscape the picture remains essentially a design in two dimensions; the surface, not the depth relationships, are emphasized. The vertical lances limit the space on the right; on the left, the tight grouping of the figures, and the forward glance of the horse and one soldier—and the sharply accented profile view of another—serve to define the space. The two-dimensional design is carefully worked out. The triangle formed by the bodies of the generals is balanced by an inverted triangle that approximately follows the line of the lance in the foreground on the left, the edge of the blue and white checked flag on the right.

The fifty paintings by Velazquez in the Prado include all of his most ambitious works, and most of his best ones. It is impossible to get to know Velazquez anywhere but here. To appreciate fully his contribution to Western painting it is necessary to get up close

to one of Velazquez' later pictures and to observe the technique he used.

The paintings of *Queen Mariana of Austria* and of *Don Carlos Balthasar* are good examples of Velazquez' portrait style. They were painted in short brush strokes; no contour lines separate the figure from the background. Titian and Tintoretto were the first to discover that by eliminating the boundaries between different objects, figures seem to become more alive, movement more convincing, the relation of form and space more true to visual experience. Velazquez carried this technique of substituting color strokes for lines so much farther that he can be called the first Impressionist painter. The 19th century Impressionists recognized their close affinity with him in technique, interest in color and light, and in the search for complete objectivity in representing a subject. They made pilgrimages to the Prado to study his pictures.

Weyden, van der (c1399-1464) Flemish

***THE DESCENT FROM THE CROSS**

(Room XLI) Van der Weyden drew on every available source to convey a sense of tragedy; the realism of the portraiture is derived from van Eyck, the organized and balanced composition is Italian, the gold background that removes the scene from a particular setting and gives it universality is medieval, and the sharply defined forms (note particularly the drapery folds) remind one of northern wood carvings. And beyond this there is his own genius for expressive form. The distorted drooping bodies of Christ and Mary, and Mary's ashen face and hands, express tragedy by their line and color.

Van der Weyden was not consistent. He modeled his forms, but they do not stand firmly on the ground. He diverted attention from the main theme when he painted a gold robe in minute detail. Proportions and gestures range from realistic to stylized. His attitude varies from the objective to the emotional. Perhaps it is the surprising and disturbing combination of Gothic and Renaissance, of Italian and northern approaches that makes this painting impossible to forget. One realizes that the genius of van der Weyden was great enough to weld discordant forms and styles into a unified whole.

Zurbaran, Francisco (1598-1664) Spanish

ST. LUKE PAINTING THE CRUCIFIED CHRIST

The strongly modeled forms and the expanse of empty space account for the power of the painting. Zurbaran has made a strong and

simple statement in this canvas. It has a dignity and seriousness lacking in the majority of religious pictures and particularly so in those by his contemporaries.

Be sure to see Zurbaran's *Still Life with Four Vessels*. Although a small and unpretentious picture, it has an architectural grandeur of composition and a sculptural solidity in its few strongly modeled forms.

BUILDINGS

SAN ANTONIO DE FLORIDA

(*Paseo de la Florida*) The cupola and pendentives of this chapel are covered with frescoes by Goya that have the colorfulness, verve, and delicacy of his early style. Though the paintings purport to illustrate the legend of St. Anthony of Padua, they actually illustrate the charms of life in Madrid in the late 18th century. No European painter was more successful than Goya in recreating the frivolity and the elegance of the aristocracy just before the Age of Revolution, and though a chapel may not seem the appropriate place for such a record, the clergy who commissioned the frescoes were apparently satisfied. The contrast between Goya's early works when he was court painter, and was doing this ceiling, and the horror, gloom, and violently expressed emotion of the works of the second half of his life, is enormous. (Goya is buried here.)

*SAN LORENZO DEL ESCORIAL

The Escorial is frighteningly austere. Though Michelangelo's architectural style provided the inspiration, his ideas were reduced to a cold formula by the two architects of the Escorial—Juan Bautista de Toledo and Juan de Herrera. The six buildings composing it are completely lacking in liveliness; only towers and a dome relieve the prison-like effect of the long walls of yellowish-grey granite, and the desolation of the setting contributes to the harsh aspect of the great, cold structure. Yet, if you look down on it from the hill at Silla de Felipe, three kilometers away (which is where Philip II went to watch his monastery-palace being built), you cannot fail to recognize its monumental grandeur.

The Escorial, often called the "eighth wonder of the world," was the creation of a fanatically religious man who built it to fulfill a vow made at the battle of St. Quentin. Since his troops won a major

victory over the French on the feast day of St. Lawrence (San Lorenzo), Philip ordered the building to be designed to look like the gridiron on which St. Lawrence was martyred. The Escorial occupies an area of nearly 400,000 square feet and is laid out according to strictly geometric principles. It includes a monastery, library, church, palace, college, and royal mausoleum.

The main entrance, at the west façade, leads to the large "Patio de los Reyes." On the right is the monastery (with its priceless collection of ancient manuscripts) and cloister; on the left is the college; directly in front is the church, with the palace on the left and behind it. The church was modeled after St. Peter's, but its bare walls and restrained ceiling decoration give it a completely different aspect. Here one is meant to worship in an atmosphere of fear and awe.

After a few hours in the Escorial the ascetic and fanatical spirit of Philip II seems to come alive, and one understands what Manuel Cossio, a Spanish writer, meant when he said, "The King, the most genuine representative of his people, with the Low Countries lost and the Armada destroyed, was slowly decaying in his dark narrow room in the Escorial beneath his own Mausoleum, his body covered with ulcers and relics and his mind obsessed by the inviolable purity of dogma and the dread mysteries of the world beyond the grave."

THE PANTHEON

(Underneath the church) Here, directly below the altar in the church, is the heart of what Havelock Ellis has called the "Palace of Death." This is where the feelings of awe and gloom the Escorial are intended to inspire reach their climax. Huge funeral urns stand before black sarcophagi containing the bodies of Spanish kings and queens, from Charles I of Spain (Charles V of the Holy Roman Empire) who died in 1556, to Alfonso XII (1875-85). A second Pantheon is reserved for royal children and childless queens.

SACRISTY

(Right of rear of church) This is one of the handsomest rooms in the Escorial, decorated (as was most of the palace) by the successors of Philip II. Originally it was filled with canvases by the leading Spanish painters, but only a few now remain.

THE CHAPTER HOUSE (SALAS CAPITULARES)

(At right angle to Sacristy, around the Cloister) Be sure to see El Greco's *Martyrdom of St. Maurice*, the only picture by this artist ever bought by Philip II. It is curious that Philip, a religious mystic,

should have admired Titian and been completely insensitive to El Greco's genius, so expressive of religious mysticism. Although El Greco was working in nearby Toledo, Philip never again gave him a commission.

THE PALACE

(Left and behind the church) The palace contains many tapestries woven from cartoons by Flemish and Spanish painters. Note particularly the designs by Goya in the Banquet Hall, in the second ante-chamber, and in the Hall of the Ambassadors.

HALL OF THE AMBASSADORS: This wing has been kept as Philip II left it. The hall is severe and simple. The small, bare room on the left, with a door leading to the church, was Philip's bedroom.



SALAMANCA (*140 Miles Northwest of Madrid*)

Salamanca is famous as the seat of the oldest Spanish University and for its many fine structures dating as far back as Roman times.

Casa de las Conchas (Renaissance)

(Rúa Mayor) The front of the 16th century building is ornamented by projecting carved sea shells. This kind of ornamentation, with rows of round, rectangular or fancifully designed bosses arranged in regular patterns on the façade of a building, was fairly common in Spain.

Old and New Cathedrals

These two buildings next to and connected with each other form a noteworthy combination because of their varied styles. To visit the more interesting 12th century Romanesque building one must enter the 16th century Renaissance (new) Cathedral and purchase a ticket for a guided tour through the older one.

Plaza Mayor

The main square of Salamanca is one of the most beautiful in Spain—indeed, one of the most striking in all of Europe. It is designed as a unit in Flamboyant Baroque (or "Churrigueresque") style. The porticoed buildings are the same height, with one exception, and are all made of the same material, a honey-colored stone.

Puente Romano

Many of the arches of this strong, handsome 1st-2nd century structure are Roman.

San Esteban

(*P. de San Domingo*) The façade is Plateresque. Of it, Sir Banister Fletcher remarked, "This forms a notable example of the bewildering complexity of Spanish architectural ornament."

University

The Plateresque portal is best seen in the afternoon when sunlight falls on it. The decoration is divided into three horizontal bands. In the center of the lowest is a plaque picturing King Ferdinand and Queen Isabella.

SANTIAGO DE COMPOSTELA (*Extreme Northwestern Spain*)
Cathedral (Romanesque)

Santiago de Compostela (11th and 12th centuries) ranked with the pilgrimage cities of Rome and Jerusalem throughout the Middle Ages, for here the bones of St. James were reputed to have been discovered in the 9th century. Pilgrims traveling across France brought with them knowledge of northern Romanesque art, and the similarity between this cathedral and those of the Cluniac order in Burgundy is particularly marked.

The most impressive feature of the cathedral is the 12th century sculpture of the Portico de la Gloria, the porch at the entrance. The figures have a massive solemnity, their faces express religious fervor, and the monsters have a terrifying fierceness; the total impact is tremendous, conveying a sense of medieval hopes and fears. As in all Romanesque sculpture, the carving is designed as part of the church structure.

Every year on July 25, a series of religious and secular celebrations is held to honor Santiago (St. James), the patron saint of the town and cathedral.

SEGOVIA (*60 Miles Northwest of Madrid*)

Segovia retains a strongly medieval air; it has extensive old towered walls and many fine Romanesque churches.

•

Alcazar

There was a Moorish fortress here about a thousand years ago. It was rebuilt and enlarged many times since. About a hundred years ago, however, the whole was almost entirely destroyed by fire. What we see now is largely 19th century reconstruction. Its site on a high

rock above two small rivers is splendid, and with its high walls and round towers, it is a perfect picture of what a castle should look like.

Aqueduct (1st century)

This bridge-like Roman structure, part of the water supply system of ancient Segovia, is an impressive example of the Romans' skill as builders. About 100 feet above the ground at its highest, its double row of arches extends for almost a half mile. Most interesting is the fact that the Romans here, as elsewhere, erected—without the use of mortar to bind the stones together—a huge, complex structure of heavy blocks of granite that has stood for about nineteen hundred years.

Cathedral

Built of an unusual and attractive pinkish stone, this 16th century building is Renaissance in conception. Unlike Gothic churches, its plan is formal, balanced, and ordered. It was designed in one piece by one man, instead of just "growing."

While the architect planned a building basically in Renaissance style, he was enough of a Spanish conservative to employ "old fashioned" Gothic decorative elements. For example, numerous spikes and spires project from the walls and the buttresses.

SEVILLE (*Southwestern Spain*)

Seville's architecture combines Moorish and Christian elements. Though the Moors were driven from the city in 1284, the Christian conquerors took over the Moorish buildings for their own uses, and hired Moorish architects and carvers to work for them. It takes the visitor a little time to get used to the blending of Eastern and Western styles.

The Cathedral and the Alcazar are world-famous, but there are other worthwhile sights in Seville. The painter, Murillo, who was born in the city, is well represented in the Hospital de la Santa Caridad on the Calle de Arqueros, and in the Fine Arts Museum (Calle de Alfonso XII), which also has many fine paintings by Zurbaran. Roman and Moorish sculpture can be seen in the Archaeological Museum.

Alcazar

(*Entrance near Calle Santo Tomas*) The Alcazar was built by Moorish architects for a Spanish king. Much modified over the centuries (construction was begun in the 14th century), its principal features of interest are the main façade; the lovely tropical gardens; and the

Patio de las Doncellas (the Maiden's Courtyard), surrounded by the Hall of the Ambassadors.

Cathedral (Renaissance)

This 15th and 16th century cathedral is the largest medieval cathedral in the world, and—with the exception of St. Peter's—the largest church in the world. Its unusual design and plan result from its construction on the site of a great mosque. The Giralda, a beautifully proportioned and gracefully designed Moorish tower built in 1159, is incorporated into the church design. The 16th century belfry blends amazingly well with the Moorish tower and with the Gothic spires of the cathedral.

The interior is impressive because of its great size and height. Within the huge building there are many chapels with typically Spanish decorative carving on the choir stalls, retables, and pulpits. *The Crucifix* by Juan Montanes (c.1564-1649), a leading Spanish Baroque sculptor, is in the Conception Chapel.

TOLEDO

Toledo is known as the city of El Greco. Yet by the time El Greco arrived there in 1577, it was already a city with a glorious past. Important in Roman times, Toledo became the Visigothic capital in 418, then the capital of a Moorish kingdom. It was conquered by the rulers of Leon and Castile in 1085, and for the next 400 years Arabs, Jews, and Christians lived peaceably together in a wealthy and highly cultured community until Toledo became the headquarters of the Inquisition. Conservative aristocrats meanwhile continued to live there in an unchanging fashion that became more and more incongruous and anachronistic with the passing of time.

Today, Toledo is a "national museum," with buildings that recall each of the cultures that at one time thrived in it. The horseshoe arches remind us that the Moors took over Visigothic forms; the Mudejar decorations are evidence that the Christians took over Moorish forms. Because of the numerous old bridges, arches, and gates, as well as buildings that have been preserved, Toledo has a truly medieval aspect. It is a fascinating city to walk in.

For El Greco enthusiasts (and their number keeps increasing), there are many places to visit: the Church of Santo Tomé, the Casa del Greco, and the Cathedral, all discussed individually below. There are also The Assumption in the Museum of San Vicente (which

is in one of Toledo's oldest churches), The Portrait of Cardinal Tavera and other paintings at the Hospice of San Juan Bautista (or Hospital de Tavera) in the northeast section of Toledo.

If you drive, be sure to stop to see El Greco's St. Ildefonso and the Virgin de la Caridad in the Convent of Neustra Senora de la Caridad in Illescas, a town about half way between Toledo and Madrid. Toledo itself is 43 miles south of Madrid.

CHURCH OF SANTO TOMÉ

(Calle de Ste. Tomé) This church is now world-famous because of its magnificent El Greco. It is hard to believe that as recently as 1890, an art student had trouble getting the church doors opened so that he could see it.

El Greco (1542-1614)

***THE BURIAL OF COUNT ORGAZ**

Considered by many modern critics to be one of the world's masterpieces, the painting is divided into two parts. In the lower section Count Orgaz is being gently placed in his grave by Saints Augustine and Stephen; in the upper section, he is presenting himself before Christ in Heaven. The two parts are painted in two styles. The lower is comparatively realistic in drawing and detail, and the figures are crowded into a clearly defined though shallow space. The scene of heaven is painted in El Greco's later "Expressionist" style; figures are distorted, colors have an unearthly glare, weightless forms float through a space that has no defined limits. It has been argued that the painting is a failure because of the lack of unity between the two parts; to a purist this may be so, but to anyone who sees the painting as a visual interpretation of material and spiritual reality, it offers an exciting experience.

Though there is a striking resemblance between the saints, priests, and nobles in the lower section, all having similarly elongated, sensitive, ascetic, and aristocratic countenances, the faces are differentiated; they are portraits of men El Greco knew in Toledo. He even painted his own likeness; he is the man to the left of the noble who is pointing with one hand toward the body of the Count, with the other toward El Greco's face.

***CATHEDRAL**

Toledo's cathedral is in most respects typically Spanish. The basic design is Gothic, the plan here resembling that of Bourges in France,

but it is larger and wider and has a flatter roof. The exterior lacks unity, since additions were made up until the 16th century. The interior has a choir enclosure (in Spanish called the "coro") that cuts off the view of the high altar from the nave. The richness of ornament in gold, iron, stone, wood, and stained glass is also typical. Note particularly the choir stalls of the "coro," where the upper rows are by Spain's most famous Renaissance sculptor, Berruguete; the marvelously ornate Chapel of Santiago (beyond the altar); and the medieval relics and Baroque silver work in the chapel of Our Lady of the Sanctuary (just before and left of the Capilla Mayor on the north side of the cathedral.)

The most unforgettable sight in the cathedral is the *Trasparente*, just beyond the Capilla Mayor, an 18th century Churrigueresque work by Narcisco Tomé. Nowhere has Baroque theatricality and ostentation been carried to greater lengths. Light enters from a hidden opening and falls on the complex altar scenery that surrounds the Blessed Sacrament. Columns, curved cornices, and angels floating in the air lead the eye from the ground up to a sculptured scene of the Last Supper, and then higher still to the Virgin up near the vaults. If one stands at the altar and turns around to look up at the opening from which the light comes, one sees another sculptured group representing Christ seated on the clouds with His prophets and the Heavenly Host.

In the Sacristy to the left of the main altar there are important paintings; among them, Goya's *The Taking of Christ* and El Greco's *Christ Stripped of His Raiment* (Espolio) and *St. Dominic Kneeling before the Crucifix*.

CASA DEL GRECO

(*Calle San Juan de Dios*) It is unlikely that El Greco lived here, but it is known that he lived in a fine house similar to this one. The house is typical of a 16th century home of a Spanish aristocrat. The rooms are arranged around a patio; they are simple, square, and richly ornamented with beautiful iron work, wood carving, inlaid tiles, and Mudejar plaster work. A museum at the side of the house has paintings by El Greco, but they are not among his best.

SANTÁ MARIA LA BLANCA

(*Calle de Los Reyes Catolicos*) This 13th century building, originally a synagogue, was converted into a church after the expulsion of the Jews from Spain in 1492.

The exterior is of no interest, but the interior is striking. Bare white walls and octagonal columns contrast with the beautifully carved dark capitals, and a black wood ceiling makes the room look much higher than it is. (The Spanish were always aware of the exciting effects obtainable by use of black and white.) The tiles at the base of the columns and the frieze around the wall are typical Mudejar work. From every angle the thirty-two pillars connected by horse-shoe arches arrange themselves into new and exciting patterns that have a rhythmic oriental flavor.

SYNAGOGUE DEL TRANSITO

(*Near Calle de San Juan de Dios*) The Synagogue was built by Samuel Levi, the treasurer of King Peter I, in 1350; it too was made into a church after 1492. The high-ceilinged, rectangular, well-lit room has an almost Puritanical dignity and restraint. Above the bare walls is a sumptuously decorated frieze, with Gothic arches, geometric and floral figures, and Hebrew letters worked into a typical Mudejar design.



VALLADOLID (*125 Miles Northwest of Madrid*) Colegio de San Gregorio

The gateway to this building is a famous example of the Plateresque style, popular in Spain during the 16th century. The resemblance between this kind of architectural ornamentation and that on silver-plate is unmistakable; the curving tracery, the projecting pieces of stone, the intricate forms look like the decoration on antique silver trays and bowls. Another characteristic of Plateresque, well-illustrated here, is the exuberant, complex decoration confined within a rigid, simple geometric frame. This kind of decoration is the Renaissance expression of the taste for ornate surface design that characterizes almost all Spanish architecture, a taste that was in all probability inherited from the Moors.

The inner court of this building is also notable for its elaborate decoration, particularly in the double arches of the balcony, and for its graciously proportioned coiling columns.

The Museum of Religious Sculpture is in San Gregorio. It contains a wealth of polychrome and gilded wood sculptures, many by Berruguete.

Berruguete, Alonso (1486-1561)**RETABLO OF SAN BENITO**

This sculpture shows how the style of Michelangelo, Berruguete's teacher, was transformed by Spanish temperament. The monumental figures become elongated, the twisting of the bodies is even more exaggerated, facial expression assumes great importance, a nervous rhythm replaces Michelangelo's majestic rhythms, and grandeur has been sacrificed for emotional intensity.

SAN PABLO

The portal of this 15th century church is another outstanding example of Plateresque work; inside it is a tomb by Berruguete.

PORTUGAL

(See map on Page 294)

ALCOBAÇA AND BATALHA (50 Miles North of Lisbon)

Each of these neighboring towns has a notable monastery in Manueline style with extraordinary lace-like tracery work in stone. At the Batalha Monastery (15th and 16th centuries) note particularly the decorated vaults in the "Unfinished chapels."

LISBON

Lisbon now has a representative art museum, but its stature as an art center is due to increase greatly in the near future, for a new museum is being built to house the art collection of Calouste Gulbenkian, son of Sarkis Gulbenkian, the mysterious oil billionaire.

In the environs of Lisbon are the Monastery at Mafra, a smaller but still gigantic version of the Escorial in Spain; and, in Sintra, the Castle of Pena, a curious conglomerate of many styles that are harmoniously combined. Its situation on top of a high hill is impressive.

Museum of Ancient Art

(R. des Janelas Verdes; Open daily, except Monday, 10:30-4:30)

This is a large general museum, containing furniture, silver-plate and

goldsmith work as well as paintings of the Spanish, German and Flemish schools, including canvases by Dürer, Holbein, and Memling. Of all these, the most famous is a large Bosch, *Temptation of St. Anthony*, one of the best examples of this master's characteristically "Surrealist" style.

As would be expected, Portuguese painting is thoroughly represented, the most notable single picture being *The Veneration of St. Vincent* by Nuno Gonçalves (d.1471), greatest of Portuguese artists. This is a polyptych in six panels, depicting people of every social class—royalty, knights, clergy, fishermen, and a member of the Jewish community (in the sixth panel on the right, pointing to an open book). The style is influenced by the Flemish; the colors are bright, the figures and heads rendered solidly and with great feeling for individual character. It gives a graphic view of what the people of 15th century Portugal were like.

Tower of Belem

(*Near Av. do India*) This 16th century watch-tower enjoys a romantic situation on the Tagus River. It is a fine example of Manueline style, a kind of very ornate building decoration that developed in the late Gothic period, resembling the Plateresque style in Spain. It also shows the influence of Oriental arts and crafts brought by Portuguese voyagers from the Far East.

Jeronimos Monastery

(*Rua B. Dias*) Near the Tower of Belem is this 16th century building in the Manueline style, with a façade that is especially notable.

TOMAR (50 Miles Northeast of Lisbon)

Monastery

The monastery here consists of a group of buildings, including a castle and church of the Knights Templar dating back to the 12th century. A great basilica was added in the 16th century. This has the extremely ornate, spiky, coiled, and protuberant Manueline decoration typical of the time. Especially notable are two window arches on the west front of the basilica; the lower one, sometimes called the "Sea Window," is elaborately decorated with designs of ropes, anchors, and other motives symbolic of Portuguese interest in the sea. Above it is a round window, also with rope decorations.

SWITZERLAND

Considering the small size of the country, Switzerland has many notable art museums. Basel, Berne, Geneva, and Zurich—and a few smaller cities, such as Winterthur—offer collections second only to those in the great metropolitan centers. Painters and sculptors of each of the principal European schools are represented, along with many works by Switzerland's best known artists—Conrad Witz (1400-1445), Arnold Böcklin (1827-1901), and F. Hodler (1853-1918).

But of greatest interest to the art-lover in Switzerland are the many outstanding collections of modern work. The Swiss were early appreciators of modern art, and wealthy connoisseurs assembled superb collections of French Impressionist paintings, as well as splendid examples from the many movements that have followed. Large numbers of these works have been given to the nation, and the gifts were and still are wisely supplemented by a forehanded purchase policy on the part of the museums. Thus the quality (and quantity) of modern art on view in Switzerland is quite comparable to that in the larger European countries.

Several private galleries in Switzerland are worth particular mention. In Basel, D'Art Moderne, 5 Aeschengraben, and Dr. Raeber, St. Albananlage 68. In Zurich, Cesa Atrium, Spiegelgasse 1; Litho-werkstatt Felix Brunner, Steinbockgasse 5; Suzanne Bollag, 116 Limmatquai; and Zu Predigern, Predigerplatz 26.

A map of Switzerland appears on Page 114.

BASEL

Art Museum

(16 St. Albangraben; Open daily, 9-12:30, 2-5; Sunday, 10:15-12:15, 2-5) The museum is particularly noteworthy in two respects—its German paintings, and its remarkably comprehensive collection of modern work.

- *In the great collection of 20th century German paintings, you will be especially impressed by *Ecce Homo*, a powerful late painting by the Impressionist, L. Corinth (1858-1925); paintings by Jawlenski (1864-1941); Kandinsky (1866-1944); Kokoschka (1886-); and Klee (1879-1940). (Jawlensky and Kandinsky were born in Russia; Kokoschka in Austria; and Klee in Switzerland. Nevertheless, they*

are classified as German artists, for they worked and lived in Germany for many years, and were leaders of the German modern art movement.)

The French collection is as fine as the German, if not so unique in its completeness. Note Cézanne's last work, *Le Cabanon*, and paintings by Gauguin, Matisse, Picasso, Braque, and Gris.

There are some thirty paintings by Arnold Böcklin (1827-1901), the famous Swiss romantic painter of the last century, who was born in Basel.

A few other outstanding works are briefly noted below:

Baldung-Grien, Hans (c.1480-1545) German

DEATH AND THE MAIDEN

This was a favorite subject of this painter—in fact, a favorite subject of most German painters of the period, to whom its rather obvious symbolism appealed.

Grünwald, Matthias (c.1475-1530?) German

THE CRUCIFIXION

A strongly emotional rendering, typical of this painter, though not as powerful as his masterpiece, *The Isenheim Altarpiece*, which is in Colmar, France, not far from Basel.

Holbein, Hans (1497/98-1543) German

ERASMUS OF ROTTERDAM

This is another version of the portrait in the Louvre, the work that is probably Holbein's most famous painting. There are many other typically fine Holbein portraits here, among them *Magdalena Offenburg as Lois of Corinth*, *The Artist's Family*, and the *Madonna of the Burgomaster Mayer*.

Witz, Konrad (1400-1445) Swiss

ST. CHRISTOPHER

Witz is perhaps the only early German painter who was able to render perspective properly—as in the mountainous landscape background of this canvas. While he was born in Germany, he spent most of his life in Basel.

BERNE

Berne is the handsomest of Swiss cities; Goethe called it the loveliest town he had ever seen. It retains an antique air with its old fountains

(the Ogre Fountain), elaborate clockwork arrangements (The Clock Tower), and arcaded streets—especially the Junkerngasse—bordered by fine old houses.

Museum of Art

(Hodlerstrasse 12; Open daily, 10-12, 2-5; Tuesday, 8 p.m.-10 p.m.)

This museum has early Swiss and 14th to 16th century Italian work, as well as a sizeable collection of both French and German moderns—Manet, Cézanne, Vuillard, Bonnard, Matisse, Chagall, Maillol, and Despiau among the former, and Corinth, Marc, and Jawlensky among the latter. It also has a large number of paintings by Ferdinand Hodler (1853-1918), a leading Swiss painter. His work in portraits, landscapes, and allegories exhibits great variety. The chief focus of interest in this museum, however, is that—as administrator of the Klee endowment—it is the great repository of this modern master's work on canvas and paper.

Klee, Paul (1879-1940) Swiss

THREE EXOTIC FIGURES

At first sight the painting may appear childlike, but on further study you begin to appreciate its sophistication and its carefully planned and aesthetically beautiful scheme of color and shape relationships. The picture does not tell a story, nor does it reproduce the natural world in paint, but it does call forth fantastic and dreamlike images similar to those in much modern music and poetry.

Klee was born near Berne, but he moved to Germany and there became a member first of the German Expressionist group that called itself the "Blaue Reiter," and later a member (and teacher) at the Bauhaus in Weimar. He returned to Switzerland with the advent of Nazism.

In addition to the influences that affected the other German Expressionists, Klee drew inspiration from many surprising sources—among them the underwater world as viewed at an aquarium, and Egyptian hieroglyphics. The influence of both can be seen in this picture. As fish and plants do in water, so here do the forms float freely in space instead of resting on the ground. As the form of a word in Egyptian hieroglyphics was derived from the shape of the object to which the word referred, so did Klee reduce objects he saw to abstract linear symbols. Although Klee used his intellect to create original forms, one can only understand his pictures intuitively. Often they appear meaningless at first; then, with a flash, one gains insight into the underlying meaning of Klee's response to

a specific experience. It is a response that often combines satire, humor, free-association, and a child-like fancifulness.

ST. GALL (*Northeast Switzerland*)

Abbey Library

This is famous as one of the most beautiful Baroque interiors in Europe. It has a fine painted ceiling and a marvelous floor inlaid with rosewood. For those interested, it offers an excellent collection of illuminated manuscripts. Next to it is the Cathedral, a good example of a Baroque exterior.

WINTERTHUR (*15 Miles East of Zurich*)

Art Gallery

(*Museumstrasse 52; Open daily, 10-12, 2-5, except Monday morning*) This museum has pictures by the French "Nabis"—in particular, Bonnard and Vuillard; modern German works, including work by Corinth; and Swiss paintings, notably by Hodler (1853-1918) and Felix Vallotton (1865-1925).

Oskar Reinhart Foundation

(*Stadthausstrasse 6; Open daily, 10-12, 2-5, except Monday morning*) Nineteenth century Swiss, German and Austrian art is exhibited here.

ZURICH

***Kunsthhaus**

(*Heimplatz; Open daily, except Monday, 10-12, 2-5*) Zurich's Art Museum has a large, representative exhibit of old masters, and a great many modern paintings and sculptures, but it will probably be most interesting to the visitor because of the Bührle Collection, a truly outstanding group of more than 300 pictures and statues, mostly of the 19th and 20th centuries, though also including some antique and medieval works. This collection is named for the Swiss industrialist who bequeathed it to the Kunsthhaus, and it is shown in a section of the Museum called the Neubaum (opened in 1958).

The number of first-class works is so great that it is almost impossible to pick individual pictures for attention. Some idea of the wealth of the collection can be gained from statistics: it contains fourteen Cézannes, of which at least four deserve special attention:

Mont St. Victoire, Self-Portrait with Palette, Mme. Cézanne in an Armchair (La dame à l'éventail) and *The Boy in the Red Vest*. (Another version of this picture brought the highest price ever paid for a modern—\$618,000—at the Goldschmidt sale in London, October, 1958.) There are thirteen paintings by Degas, including one of his characteristic horse race scenes. There are several Daumiers, notably the very powerful *Smoker and Absinthe Drinker*, and the extraordinary and almost Surrealistic *Mother with Child on Her Arm*.

There is a dramatic study for *Dante's Inferno* by Delacroix, which is perhaps the outstanding item among several from the precursors of Impressionism. Other well-represented modern painters are Gauguin, Van Gogh, Manet, Monet, and Renoir. A number of additional paintings must be mentioned individually: Picasso's *The Italians*; Rouault's *The Pair*; Toulouse-Lautrec's *Messalina*; and Vuillard's *In the Salon of the Natanson Family*. Clearly, anyone interested in modern art must not miss an opportunity to see the Bührle collection.

Landes Museum

(*Museumstrasse; Open daily, 10-12, 2-5*) This museum contains a large and complete exhibit that shows how the Swiss people have lived and worked from prehistoric times to the present.

GLOSSARY

Apse: A curved (usually semi-circular) or polygonal segment of a church, projecting beyond the choir. (See diagram, Latin cross.)

Basilica: In Roman times, a rectangular building used for public purposes, with its roof supported by rows of pillars. In Christian times, a church designed on the model of a Roman basilica, with long nave and side aisles.

Baroque art (17th century): This style represented a reaction against Renaissance classicism. Theatrical, dynamic, even melodramatic effects were sought. Major devices were the free-flowing curve, strong contrasts of light and shade, and diagonal lines. The illusion of deep, even unlimited space, of continuous movement and change, and of textural variety were achieved in architecture and sculpture as well as in painting. Its grandiose schemes reflected the spirit of the new powerful national states and the Catholic Church at the time of the Counter Reformation.

Blind arcade: A series of arches against or projecting from a wall, intended solely for decoration.

Byzantine art (6th-15th centuries, A.D.): The Byzantine style was the first art style developed specifically to serve the Christian religion. Symbolic and mystic in spirit, it produced a Christian iconography which was taken over by the West. Created in Constantinople, at the crossroads of East and West, the grace and dignity of the Greek figure style were fused with Oriental stylization. It showed preference for a flat, all-over pattern, and for rich color. The great glory of Byzantine art are the mosaics in Italy, Greece,

and Turkey. The style was marked by conservatism, showing little change for 1,000 years.

Campanile: A bell-tower.

Cartoon: A full-sized painting or drawing, made as a model to be copied (as by weavers making a tapestry).

Chapter house: A room or building connected with a church or monastery, where the priests or monks meet.

Choir: The section of a church or cathedral between the crossing of nave and transepts and the altar. (See diagram, Latin cross.)

Churrigueresque: The ornate architectural style popular in Spain and Latin-American countries in the 17th and 18th centuries. The style was named after the architect, Churriguera.

Clerestory: The upper section of the wall of the central section of a building. It usually has windows, since it rises above other sections of the building. (See diagram of Gothic cathedral, Vaults.)

Coffer: A panel deeply recessed into the ceiling or dome of a building.

Cornice: A horizontal projection running around the roof of a building, intended for decoration.

Crocket: Gothic ornament in the form of a stylized leaf, used to break the straight-line contour of a pinnacle or roof edge.

Crossing: That part of a church where the transepts cross the nave. (See diagram, Latin cross.)

Cupola: A small dome on a roof.

Diptych: A picture with two panels.

Drum: In architecture, a cylindrical structure on which a dome is placed.

Entablature: The entire part of a Greek temple that is above the columns and is supported by them. (See diagram, Greek orders.)

Façade: The front of a building, usually facing west in Christian church design.

Flamboyant: The elegant and ornate architectural style of France at the end of the Gothic era; it is easily recognized by the prevalence of the ogee curve. (See ogee.)

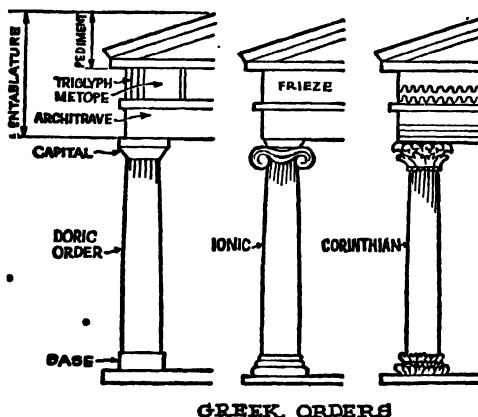
Fluting: A groove running up a column.

Flying buttress: A common element in Gothic cathedral design. The segment of an arch, usually exposed, that carries the outward thrust of the nave vault across to a pier rising from the exterior of the aisle. (See diagram, Vaults.)

Fresco: A wall painting made by applying colored pigments directly on wet plaster so that the picture becomes a part of the wall.

Genre: A genre painting is one representing an ordinary, everyday, usually domestic scene.

Gothic art (1150-1400): The late medieval style that reached its finest expression in the cathedral architecture of France. Religious fervor was given material expression by forms with strong vertical emphasis that appear to dissolve in space. Pointed arches also contribute to the soaring movement. Gothic art was characterized by daring (supports grew lighter, buildings higher, stained glass windows larger), by eccentricity (the real and unreal, the beautiful and the grotesque were juxtaposed), by a basic logic and unity of plan despite variety and wealth of detail. Painting and sculpture were subordinated to architecture; figures became increasingly realistic and graceful as the age progressed. (See diagram, Vaults.)



Greek art (Classic period, 5th-4th centuries, B.C.): Greek (or Hellenic) art was the first humanistic art in history; it was dedicated to man, to his intellectual powers and his physical beauty. Architecture was on a human scale. Men portrayed as gods—or gods as heroic men—were the primary subject matter; anatomy, proportion, and movements of the body were represented realistically, yet altered to conform to an ideal of perfect beauty based on the prin-

ciples of order, balance, simplicity, clarity, and restraint. Greek art of the 5th century B.C. set the standard for classic art and architectural motifs in the West. Everywhere are copies or adaptations of the three Greek orders.

Greek cross: A church plan designed as a cross with all arms of equal size.

Hellenistic art (4th-2nd centuries, B.C.): Variations of the Hellenic style developed as Greek culture spread throughout the Mediterranean area. In general, Hellenistic art is distinguishable from the earlier style by its increased size, greater naturalism, and by its emphasis on violent expression of movement and emotion.

Impressionism (mid-19th century): Impressionism represented both the first phase of modern art and the final phase in the development of the realistic style of painting that began in the Renaissance. Artists carried their easels out-of-doors to paint the fleeting appearance of things in direct sunlight, thus achieving the final conquest of reality through painting. Rebelling against the sterility of academic art, they

discarded all accepted formulae: the ordinary and sordid became acceptable as subject matter; original and surprising compositions were favored (in part due to the influence of the newly invented camera and Japanese prints); and color became brighter, for it was no longer subdued to meet fixed rules of correct drawing and modeling.

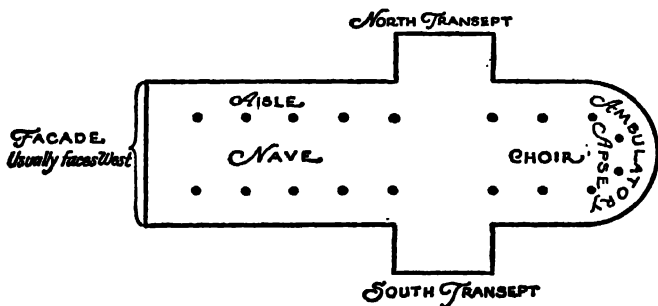
Latin cross: A cross with one arm longer than the other three. Most Christian churches in the West have a Latin cross plan. (See diagram below.)

Lunette: A small arched (or round) opening in a wall.

Manueline: An ornate form of wall decoration, somewhat resembling the Spanish Plateresque, popular in Portugal in the 16th century.

Metope: A square space on the entablature of a Doric Greek temple, usually decorated with relief carving. (See diagram, page 329.)

Modern art (20th century): Modern art is incapable of definition since it is so new, so varied, and in some phases so ephemeral. Artists have created and joined many



Latin Cross plan for Church


movements: there are Expressionists, Abstractionists, Surrealists, and eclectic artists who cannot be classified with any group. Experimentation with new forms and techniques continues at an ever-increasing pace. There are only two principles to which all modern artists adhere: first, that the artist's primary aim is to express his own individuality. Second, that art no longer is concerned with representation of the "good" and the "beautiful" through imitation of nature.

Mudejar: A style of architecture or decoration combining Moorish and Christian elements.

Mullion: A narrow, vertical bar of metal, wood, or stone, used to separate segments of a window.

Nave: The main section of a church, running lengthwise from the entrance to the transepts, excluding the aisles. (See diagram, Latin cross.)

Neo-classic: The style popular during the classic revival of the 18th and 19th centuries. Archaeological knowledge at this time made possible a more accurate imitation of Greek and Roman monuments than had been feasible earlier.

Ogee: A complex curve formed by joining together two lines, each with a concave and convex segment: 

Pendentive: A triangular curved section that fills the spaces formed when a dome is erected over a square room. (See diagram at right.)

Perspective: The method in painting and drawing whereby objects are so represented as to appear at distances from each other.

Aerial perspective accomplishes this by gradations of color (distant objects are colored less intensely) and by sharpness of outline (distant objects are blurred). **Linear perspective** accomplishes it by having all parallel lines converge and meet at a single point on the horizon.

Picture plane: The imaginary flat plane that is one side of a pictured space—specifically, the side nearest the viewer of the painting. This coincides with the surface of the canvas itself.

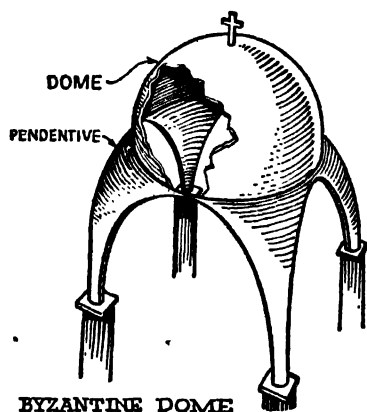
Pilaster: A square or rectangular column attached to a wall; the column has both a capital and base.

Pinnacle: A small, spire-like structure rising above the piers or roof of a building. (See diagram, page 333.)

Plateresque: An architectural style featuring elaborate surface decoration, popular in Spain in the 16th century.

Polyptych: A picture consisting of more than three panels.

Post-Impressionism (late 19th century): This is a term covering a variety of individual styles that



developed when artists—while rejecting the naturalistic aims of Impressionism—adopted its everyday subject matter, free technique, and light, bright color. The aim was to create paintings that were above all an expression of inner feelings and abstract concepts. Painters embarked on paths that are still being explored: Cézanne combined the new techniques and bright color with classic picture construction, Gauguin distorted nature to produce exciting decorative and sensuous effects, Van Gogh expressed emotion through color, shape, and brushwork.

Renaissance art (15th and 16th centuries): The Renaissance was the age of transition from the medieval to the modern world. The art reflected both a renewed interest in the ancient classic civilizations and a new passion to understand the material world through scientific experiment and observation of nature. Man became the major subject matter of art (his physical as well as his spiritual nature, his history as well as his present, his dreams as well as his activities). The demands on the artist were great—to make a personal statement and to make it through a realistic representation of man and nature, to represent the ideal through the familiar. The rewards were also great; artists could achieve fame, wealth and glory, and many did. There has never been such a flowering of artistic talent as in the 15th and 16th centuries in Italy.

Retable: A framework behind a church altar, sometimes containing painting or sculpture.

Rococo art (18th century): Rococo art was essentially the same as Baroque art, but on a small scale and in an intimate and feminine mood. Essentially an art for the

boudoir, the designs for furniture, fabrics, silver, and chinaware exhibited the same artistry as designs for major works. The level of taste and craftsmanship reached an all-time high.

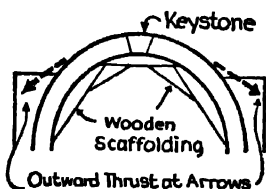
Roman art (2nd century B.C.-5th century A.D.): Roman art was expressive of Roman character. It was realistic, utilitarian, grandiose, unoriginal. Romans were great engineers; they did not invent the arch or vault, but they developed these devices and used them to build a large variety of such complex structures as theatres, baths, bridges, and aqueducts. A major Roman contribution to art was its preservation through adaptation (or direct copying) of Greek forms in architecture, sculpture, and painting.

Romanesque art (1000-1150 A.D.): The style is characterized by its vitality, spontaneity, experimentality, and crude strength. Its function was exclusively religious, its method the trial and error approach, its creators humble artisans who worked for the monastic orders. The sources of inspiration were chiefly Roman ruins or Byzantine and Northern Barbaric illuminated manuscripts, which latter were characterized by a continuous, nervous, swirling line. There were many local styles, for communication between areas was poor. Romanesque artists took the first steps in creating a style expressive of Western culture; they set the basic plan for Western Christian houses of worship.

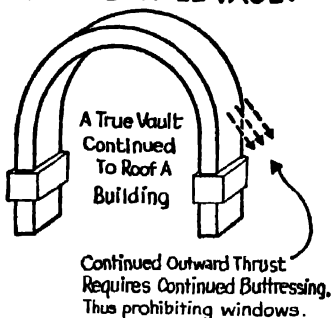
Tempera: A technique of painting popular in the Middle Ages, in which egg was used as the binder for powdered pigments.

Transepts: The sections of a church projecting at right angles

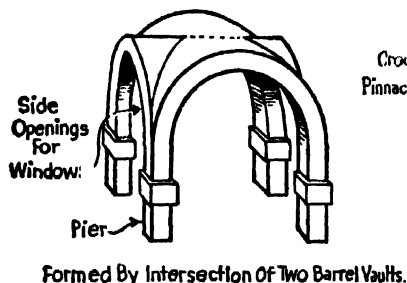
1 THE TRUE ARCH



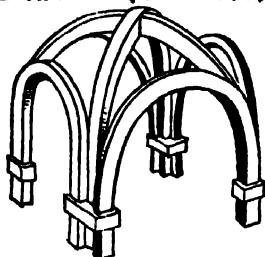
2. TUNNEL or BARREL VAULT



3. GROINED VAULT



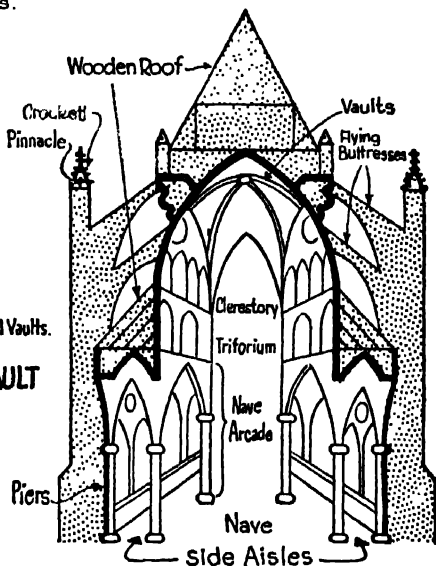
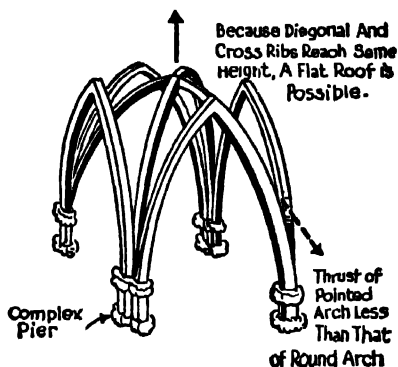
4 ROMANESQUE RIBBED VAULT



Ribs At Crossing of Arches of Groined Vault.

DEVELOPMENT OF A VAULT

5. GOTHIC POINTED ARCH



GOTHIC CATHEDRAL

Showing Major Interior and Exterior Elements.

to the main axis, corresponding to the shorter line of a Latin cross. (See diagram, Latin cross.)

Triforium: The central section of the three-part division of the nave wall of a medieval church. (See diagram, previous page.)

Triptych: A painting, usually an altarpiece, with three panels.

Tympanum: In architecture, the semi-circular space between the top of a door or window and an arch above it.

Vault: An arched, masonry structure generally used to roof a building. (See diagram, previous page.)

Volute: An architectural motif that resembles a scroll.

INDEX OF ARTISTS, WORKS, MAJOR CITIES

This Index lists artists (and their birth and death dates); works by unknown artists, major buildings, ruins, and monuments, which appear in *italics*; countries and major cities, which appear in SMALL CAPITAL LETTERS. A special index of museums follows this general index.

Asterisks (*) in both the book itself and the Index indicate that the starred work is particularly recommended for your attention by the authors, or that it is especially popular.

- Adam, Robert (1728-1792), 3
Aegina Marbles, 136
Aldobrandini Nuptials [fresco], 209
 **Alhambra*, 299-300
 Altdorfer (c1480-1538), 129-130, 145
 **Amalienburg*, 138
 AMSTERDAM, 275-279
 Angelico, Fra (1387-1455), 80, 166-167, 209, 214
Ara Pacis, 215
Arch of Constantine, 216
Arch of Triumph, Orange, 67
Arch of Triumph, Paris, 98
Arch of Septimius Severus, 217
Arch of Titus, 217
Arenas: Arles, 48
 Nîmes, 66
 Verona, 253
 **Arena Chapel* (Capella degli Scrovegni), 191
 Arp, Jean (1888-), 68, 280
 Asam, Cosmas Damian (1686-1739), 128, 138-9
 Asani, Egid Quirin (1692-1750), 128, 138-9
 **Ashur-bani-pal reliefs*, 17-18
Ashur-nazir-pal reliefs, 17
 AUSTRIA (map, page 114), 144-155
 Avercamp (1585-1634), 276
 **Avignon Pietà*, 94-95
Azay-le-Rideau, 53
- Baidung-Grien (c1480-1545), 127, 139, 324
 Barlach (1870-1938), 125
 *BATH, 3-4
Battle of Darius and Alexander, mosaic, 189
 **Bayeux Tapestry*, 50
- Beckmann (1884-1950), 126
 BELGIUM (map, page 258), 261-274
 Bellini, Gentile (1429-1507), 185, 236, 242
 Bellini, Giovanni (c1430-1516), 167, 185, 189-190, 236-7, 242, 248
Belvedere, 153-154
Belvedere Apollo, 213-4
 BERLIN, 117-123
 Bermejo (active 1480-1498), 296, 303
 Bernini (1598-1680), 205, 221, 223-4, 226, 234
 Berninette (1486-1561), 319, 321
 Blake (1757-1827), 29, 30
Blois, 52-53
 Bocklin (1827-1901), 324
 Bonnard (1867-1947), 62, 68, 69, 287, 292, 325, 326
 Borromini (1599-1667), 221
 Bosch (1450-1516), 274, 285, 303-4, 322
 Botticelli (c1444-1510), 18, 19, 80-81, 118, 126, 130, 168, 211
 Boucher (1703-1770), 33, 73, 81, 292
 Bouts (c1420-1475), 269
Boxer, The Roman, 207
 Bramante (c1444-1514), 225, 227
Brancazzi Chapel, 175-6
 Brancusi (1876-1957), 68, 69
 *Braque (1882-), 29, 68, 69-70, 292, 324
 BRITISH ISLES (map faces page 1), 1-43
 Bronzino (1503-1572), 169
 Brueghel, Pieter, the Elder (c1525-1569), 8, 130, 148-9, 190, 263, 269, 304
 Brunelleschi (1377-1446), 176-7, 181, 184
 BRUSSELS, 268-271
 Burne-Jones (1833-1898), 29

Campidoglio, 219-220

Canaletto (1697-1768), 28, 43, 237

Canova (1757-1822), 205-6, 214

**Capella Palatina*, Palermo, 257

Caravaggio (1573-1610), 81, 214, 222-3

**CARCASSONE*, 55

**Carpaccio* (c1455-1526), 73, 237-8*, 247

Caryatid from Erechtheum, 16

Cathedrals and Churches,

(Since most churches and cathedrals are known by the name of the town in which they are found, only those edifices popularly known by non-geographical names are listed below. The others are easily located geographically.)

Frauenkirche, Munich, 135

Karlskirche, Vienna, 154

La Trinité, Caen, 54-55

**Madeleine*, Church of the, Vézelay, 112

**Notre Dame de Paris*, 99-102

S. Ambrogio, Milan, 187

S. Antonio de Florida, Madrid, 312

S. Apollinare Nuovo, Ravenna, 201

St. Bavon, Bruges, 272-3

**St. Chapelle*, Paris, 102-103

S. Cosma e Damiano, Rome, 222

S. Croce, Florence, 180-181

S. M. del Fiore, Florence, 176-179

S. M. della Salute, Venice, 248

S. M. delle Grazie, Milan, 187

St. Étienne, Caen, 54-55

S. Francesco, Assisi, 159-160

St. Front, Périgueux, 107

St. Germain-des Prés, Paris, 103

**St. John Nepomuk*, Munich, 138-9

St. Lazare, Autun, 49-50

S. Lorenzo, Florence, 181-182

S. M. Maggiore, Rome, 223

S. M. la Blanca, Toledo, 319-320

**St. Mark's Basilica*, Venice, 248-250

St. Paul's, London, 33

**St. Peter's*, Rome, 224-226

St. Pierre, Moissac, 63-64

St. Stephen, Vienna, 155

S. Tomé, Toledo, 318

**St. Trophime*, Arles, 48

**S. Vitale*, Ravenna, 202-203

S. Zeno, Verona, 253

Wallfahrtskirche, Wies, 142-3

Westminster Abbey, London, 35

Cellini (1500-1571), 147, 183

**Cézanne* (1839-1906), 5, 18, 74, 280,

287, 324, 325, 326-7

Chagall (1887-), 62, 68, 262, 280,

325

Chambord, 53

Chardin (1699-1779), 81-82, 291

Chartreuse de Champmol, 61

Chateaus: See Blois, Azay-le-Rideau,

Chambord, Chenonceau, Langeais,

Villandry

Chenonceau, 53

Christus (c1415-1472), 118

Churriguera (c1650-1723), 302

Cimabue (c1240-1302), 159-160, 169

**Clouet* (active 1516-1540), 43, 82*

Colegio de San Gregorio, 320-321

**Colleoni*, 244

**Colosseum*, 216

Constable (1776-1837), 10, 19-20, 29

Corinth (1858-1925), 124, 126, 323, 325

Corot (1796-1875), 82, 108

Correggio (1489-1534), 18, 150, 206

**Courbet* (1819-1877), 83*

Cranach (1472-1553), 130, 139, 288

Crivelli (c1430-1495), 118-9, 185

Crouching Venus, 95

Cuvilliés (1695-1768), 138

**Daumier* (1808-1879), 83, 281, 327

David, Gerard (c1460-1523), 267

David, Jacques Louis (1748-1825), 83-84, 270

**Degas* (1834-1917), 5, 74-75, 109, 126, 287, 327

**Delacroix* (1798-1863), 63, 84*, 327

Delaunay (1885-1941), 68

DENMARK, 287-289

Derain (1880-1954), 68

Desiderio (c1430-1464), 32

Discobolus, 207

**Donatello* (c1386-1466), 32, 162-3*, 178-9, 180, 181, 193*, 194, 230

Donner (1693-1741), 144, 146

**Ducal Palace*, Venice, 244-246

**Duccio* (1255-1319), 229-230*

Dufy (1877-1953), 68

**Dürer* (1471-1528), 84-5*, 119, 124,

126, 130-1*, 139, 150, 304-5, 322

Dyck, van (1599-1641), 8, 18, 33, 43,

131, 261, 270

Dying Gaul, 220

Ehrlach, von (1656-1723), 145, 154

**Elgin Marbles*, 14

Ensor (1860-1949), 124, 262, 271

Epstein (1880-), 4

**Escorial*, 312-314

Este, Villa d', 233-234

**Eyck*, Hubert van (c1370-1426?), 272-273*

**Eyck*, Jan van (1380/90-1441), 20*,

- 85, 119, 126, 262, 267, 269, 271, 272-273*
- FLORENCE**, 160-184
Fontainebleau, 61-62
 **Forum Romanum*, 217
 Fouquet (1420-1477/81), 85, 119, 262
 Fragonard (1732-1806), 33, 73
FRANCE (map, page 44), 45-113
 Fresnaye, de la (1885-1925), 68
 Friez (1879-1949), 68
- Gabo (1890-), 284
 Gainsborough (1727-1788), 8, 10, 20-21, 29, 33
Galla Placidia, Mausoleum of, 200-201
 **Gattamelata*, 193
 Gaudí (1852-1926), 297
 *Gauguin (1848-1903), 10, 18, 63, 75, 287, 324, 327
 Gentile da Fabriano (c1370-1427), 169
- GERMANY** (map, page 114), 115-144
 Ghiberti (1378-1455), 178, 232
 Ghirlandaio (1449-1494), 182-183
Giacomelli, Villa, 234
 Giorgione (1478-1510), 85-86, 150*, 234, 238*
 Giotto (c1266-1337), 160, 169-170, 174, 191-193*
 Goes, van der (c1440-1482), 170, 267
 Gonçalves (d. 1471), 322
 Goujon (1510?-1568), 99
 Goya (1746-1828), 18, 151, 302, 305, 306, 312, 314, 319
 Gozzoli (1420-1497), 180
 Greco, El (1541-1614), 10, 20, 63, 131, 306-7, 313, 318, 319
 Gris (1887-1927), 68, 324
 Grosz (1893-), 135
 Grünewald (1475-1530?), 60-61, 126, 135, 324
 Guardi (1712-1793), 237, 243, 244
 Günther (1725-1775), 134
- Halicarnassus, Mausoleum of*, 16
 Hals (1580/81-1666), 18, 33, 119-120, 124, 126, 276, 281-2
Hampton Court Palace, 11
Harpy Tomb, 16
 **Henry VII Chapel*, 35-36
Hera of Samos, 95
 **Herculeum*, 197-199
 Herrera (1530-1597), 312
 Hildebrandt, von (1668-1745), 140, 145, 146
 **Hildesheim, Bronze Doors of*, 127-128
 Hobbema (1638-1709), 21, 277
 Hodler (1853-1918), 325, 326
- *Hogarth (1697-1764), 8, 10, 21-22*, 28, 29
 Holbein, the younger (1497-1543), 22, 42, 43, 86, 120, 126, 151*, 322, 324
HOLLAND (map, page 258), 275-285
 Hooch, de (1629-1688), 8, 20, 120, 277
 Houdon (1741-1828), 102, 208
 Huguet (c1415-1492), 296
 Hunt (1827-1910), 29
- *Ingres (1780-1867), 86*, 262
ITALY (map, page 156), 157-257
- Jaques Coeur, House of*, 54
 Jawlensky (1864-1941), 323, 325
 John, Augustus (1878-), 29
 Jones, Inigo (1573-1652), 3
 Jordaens (1593-1678), 261, 270
- Kalf (1619-1693), 277
 *Kandinsky (1866-1944), 135, 137
 **Kells, Book of*, 8
 **King's College Chapel*, 4
 Kirchner (1880-1935), 124, 126, 135
 *Klee (1879-1940), 124, 135, 323, 325-326
 Kokoschka (1886-), 124, 126, 280, 323
 Kraft (1440-1519), 139, 140
- Lancet (1690-1743), 33
Langcans, 53
Laocour, 214
 **Lascaux Caves*, 64-65
Leaning Tower of Pisa, 197
 Le Brun (1619-1690), 110, 111
 Le Corbusier (1887-), 108
 Léger (1881-1955), 68
 Lehmbrück (1881-1919), 124
 Le Nôtre (1613-1700), 56, 110
 Leonardo da Vinci (1452-1519), 22-23, 42, 87, 170-171*, 184, 187-188*
 Limbourg brothers (active 1400), 56
 Lippi, Fra Filippo (c1406-1469), 120, 171
 Lippi, Filippino (c1457-1504), 171
 Lipchitz (1891-), 68
 Lochner (active 1442-1451), 124, 125, 139
- LONDON**, 13-37
 Longhena (1604-1675), 248
 Longhi (1702-1785), 237, 243, 244
 Lorenzetti, Ambrogio (?-1348), 230, 231
 Lorenzetti, Pietro (c1280-c1348), 159, 230
 Lorrain (1600-1682), 33, 87-88
Ludovisi Throne, 207-208
- MADRID**, 301-314

- Maillol (1861-1943), 68, 70, 124, 325
 **Maison Carrée*, 66
 Maitani (c1275-1330), 190
 *Manet (1832-1883), 18, 75, 280, 292, 325, 327
 Mantegna (1431-1506), 12, 73, 88, 121, 185*, 238, 243, 253
 Marc (1880-1916), 124, 135, 325
 Martini, Simone (1284-1344), 159, 172, 231*
 Masaccio (1401-1428), 175-176, 183
 Matisse (1869-1954), 5, 62, 68, 70, 110, 280, 288, 292, 324, 325
Medici Chapel, S. Lorenzo, 181-182
Medici-Riccardi Palace, 179-180
 Melozzo da Forlì (1438-1494), 214
 Memling (c1435-1494), 43, 132, 170, 266, 267, 322
 Metsys (1465-1530), 262
Mezquita, 298-299
 Michelangelo (1475-1564), 23, 42, 88-89*, 172, 177-178*, 181-182*, 207, 208, 209-211*, 219, 224-225*, 227, 267
 Millais (1829-1896), 29
 Milles (1875-1955), 291
 Millet (1816-1875), 89
 Miro (1893-), 104
 Modigliani (1884-1920), 68
 Mondrian (1872-1944), 280
 *Monet (1840-1926), 75-76, 109, 124, 126, 280, 327
 Montanes (c1564-1649), 317
 **Mont St. Michel*, 65-66
 *Moore (1898-), 29, 30, 104
 Morris (1834-1896), 29
 Mueller (1874-1930), 135
 Munch (1863-1944), 124, 290
 MUNICH, 129-139
 Münster (1877-), 137
 Murillo (1616-1682), 307-308

 Nash (1889-), 29
 Nattier (1685-1766), 33
Necropolis, Targuinia, 232-233
 **Nefretete*, 123
 Neumann (1687-1753), 142, 143-144
 Nicholson (1894-), 29
 Nolde (1867-1956), 124, 135
 NORWAY, 289-291
Nymphenburg, 137-138

Olympic Theatre, 253
 Orley (c1492-1542), 269

Palaces: See Belvedere, Ducal Palace, Escorial, Fontainebleau, Hampton Court, Medici-Riccardi, Nymphenburg, Petit Trianon, Schönbrunn, Schloss Mirabell, Versailles
 Palladio (1518-1580), 234, 247, 253, 254
 **Palazzo Pubblico*, Siena, 230-231
 **Pantheon*, Rome, 218-219
 PARIS, 67-106
 **Parthenon sculpture*, 14-16*, 95-96
 Pascin (1885-1930), 68
Pazzi Chapel, 181
 Pechstein (1881-), 135
 Perugino (1450-1523), 211-212
Petit Trianon, 112
 Piazzetta (1683-1754), 237
 Picasso (1881-), 29, 47, 62, 68, 71, 104, 124, 324, 327
 Piero della Francesca (c1416-c1492), 23-24, 157-159*, 173, 186
 Pinturicchio (1454-1513), 208-209, 229
Pisani, Villa, 231
 Pisano, Giovanni (c1250-1320), 193, 196, 229
 Pisano, Niccola (c1206-1289), 196-197, 229, 247
 Pissarro (1831-1903), 109
 Pollaiuolo (c1432-1498), 163
 **Pompeii*, 197-199
 **Pont-du-Gard*, 66-67
 PORTUGAL (map, page 294), 321-322
 **Poseidon*, Temple of, 194
 Poussin (1594-1665), 8, 33, 89-90

 Quercia, della (1371-1438), 160, 230, 231

 Raeburn (1756-1823), 8
 Raphael (1483-1520), 32, 42, 90, 151, 164, 164-165, 173*, 186, 212-213*, 214
 Rembrandt (1606-1669), 5, 8, 10, 18, 24, 33, 43, 73, 90-91*, 121*, 126, 132*, 151, 278-279*, 283, 289, 292
Rembrandt's House, 275
 Riemenschneider (c1468-1531), 117, 125, 139, 140, 144
 *Renoir (1841-1919), 5, 18, 29, 76, 109, 124, 126, 262, 280, 292, 327
 Reynolds (1723-1792), 8, 25, 29, 33
 Ribera (1590-1652), 308
 Rigaud (1659-1743), 91
 Robbia, della (1400-1482), 32, 184
 Rodin (1840-1917), 29
 ROME, 203-226
Romulus and Remus, 220
 Rossellino (1409-1464), 32
 Rossetti (1828-1882), 29
 **Rotonda*, Villa, 254
 *Rouault (1871-1958), 29, 68, 71, 262, 327

Rousseau, Henri (1844-1910), 76

Rubens (1577-1640), 8, 25, 33, 43, 91-92, 126, 132-133*, 151-152, 263, 264, 270-271, 289, 292, 308-309

Rubens' House, 264-265

Ruisdael (1628/9-1682), 10, 277

Saenredam (1597-1665), 277

**Sainte Chapelle, Paris*, 102-103

Sangallo (1485-1564), 221, 225

Sargent (1856-1925), 29

Sario, del (1486-1531), 174

Schloss Mirabell, 146

Schmidt-Rottluff (1884-), 135

Schönbrunn, 154-155

Scribe, the Egyptian, 96

**Scuola San Rocco*, 250-251

*Seurat (1859-1891), 5, 29, 76-77, 280

SICILY (map, page 156), 254-257

Sickert (1865-1942), 29

Signorelli (c1441-1523), 186, 191

Sisley (1839-1899), 109

**Sistine Chapel*, 209-212

Sluter (d. 1406), 61

Soutine (1894-1943), 62

SPAIN (map, page 294), 293-321

Spencer (1892-), 29

Steen (1626-1679), 277

Stoss (1440-1533), 117, 139-140

Stuart, Gilbert (1755-1828), 8

Sutherland (1903-), 7, 29

SWEDEN, 291-292

SWITZERLAND (map, page 114), 223-227

Synagogue del Transito, 320

Terborch (1617-1681), 8, 121, 277

Thorwaldsen (1768-1844), 136, 289

Tiepolo (1696-1770), 10, 73, 144, 231,

239, 243, 245, 246, 254

Tintoretto (1518-1594), 18, 25, 152, 186, 239-240, 245-246, 247, 248, 250-251, 288

Titian (1477-1576), 26, 92-93*, 121, 133, 152, 165, 190, 206, 240-241*, 248, 288, 309*

TOLEDO, 317-320

*Toulouse-Lautrec (1864-1901), 46, 77, 174, 287, 327

Trajan's Column, 218

Trevi Fountain, 228

Turner (1775-1851), 8, 26-27, 29, 31

Uccello (1396/7-1475), 27, 39, 73, 174-175

Utrillo (1883-1955), 68, 93, 124

Vallotton (1865-1925), 326

Valmarana, Villa, 254

*Van Gogh (1853-1890), 29, 77, 124, 126, 279, 280-281, 287, 327

Velazquez (1599-1660), 27-28, 33, 152, 165-166, 206-207, 309-311

Venezia, di (1333-1358), 241

Veneziano, Domenico (c1438-61), 122

VENICE, 234-252

**Venus de Milo*, 96

Vermeer (1632-1675), 18, 28, 93, 122, 153, 279, 283-284*

Veronese (1528-1588), 93-94, 234, 241-242*, 245, 246

Verrocchio (1435-1488), 163-164, 184, 244*

**Versailles*, 110-112

**Victory of Samothrace*, 96-97

VIENNA, 234-253

Vigeland (1869-1943), 290-291

Villandry, 53

Villus: Sec d'Este, Giacomelli, Pisani, Rotonda, Valmarana

**Viking Ships*, 289-290

Vischer (1455-1529), 139, 140

Vlaminck (1876-), 68-124

Vuillard (1868-1940), 29, 68, 72, 262, 325, 326, 327

Watteau (1684-1721), 33, 94, 122

Weissenstein Castle, 140

Weyden, van der (c1399-1464), 51, 122-123, 170, 263, 311

Whistler (1834-1903), 29, 31

Winged Lion, 17

Witte (c1617-1692), 277

Witz (c1400-1445), 324

Wood, Robert (1704-1754), 3

Wren (1632-1723), 11, 33, 35, 38

Zorn (1860-1920), 292

Zurbaran (1598-1664), 311-312

INDEX OF MUSEUMS

Museums are arranged in groups according to the nature of their collections. Some museums are listed twice; these are general museums in which more than one style or period is particularly well presented. Europe's leading museums are listed first; museums with diversified collections second; and museums with outstanding collections in specialized fields third.

LEADING MUSEUMS

- Accademia, Venice, 235-242
- Alte Pinakothek, Munich, 129-133
- Art Ancien, Brussels, 269-271
- Brera, Milan, 185-186
- British Museum, London, 13-18
- Dahlem Museum, Berlin, 118-123
- Kunsthistorisches Museum, Vienna (Gemälde Galerie), 146, 147
- Louvre, Paris, 78-97
- National Gallery, London, 18-28
- Pitti, Florence, 164-166
- Prado, Madrid, 302-312
- Rijksmuseum, Amsterdam, 275-279
- Uffizi, Florence, 167-175
- Vatican, Rome, 208-214

MUSEUMS WITH DIVERSIFIED COLLECTIONS

- | | |
|--|--|
| Academie der Bildenden Künste, Vienna, 146 | National Gallery, Edinburgh, 10 |
| Ancient Art, Museum of, Lisbon, 321-322 | National Gallery, Oslo, 290 |
| Art, Museum of, Basel, 323-324 | National Museum, Copenhagen, 288 |
| Ashmolean, Oxford, 38-39 | National Museum, Stockholm, 291-292 |
| Beaux Arts, Lyon, 63 | Peinture et Sculpture, de, Grenoble, 62 |
| Carlsberg Glyptothek, Copenhagen, 287 | Royal Museum, Copenhagen, 288-289 |
| Fitzwilliam, Cambridge, 4-5 | Schöne Kunsten, Museum von, Antwerp, 261-263 |
| Franchetti Gallery, Venice, 243 | Staedel Art Institute, Frankfurt, 126 |
| Kunsthaus, Zurich, 326-327 | Victoria and Albert Museum, London, 31-32 |
| National Gallery, Dublin, 7-8 | Wallraf-Richartz, Cologne, 124 |

SPECIALIZED MUSEUMS

(and museums with outstanding collections in a particular field)

- | | |
|--|--|
| Ancient Art | National Museum, Copenhagen (Bronze Age), 288 |
| Archeological Museum, Florence (Etruscan), 162 | National Museum, Naples (Also Renaissance painting), 188-190 |
| Ashmolean Museum, Oxford (Egyptian, Mesopotamian, Cretan), 38-39 | National Museum, Palermo, 256-257 |
| Capitoline Museum, Rome (Roman), 220 | National Museum, Tarquinia (Etruscan), 233 |
| Lapidaire Païen, Arles (Roman), 49 | Palace of the Conservatori, Rome (Roman), 220 |
| National Gallery, Dublin (Bronze Age), 7-8 | |

Pelizaes Museum, Hildesheim (Egyptian), 127
Prinz-Karl Palais, Munich (Greek and Roman), 135-136
***Terme Museum, Rome (Greek and Roman), 207-208**
Villa Giulia, Rome (Etruscan), 214-215
 (Outstanding collections of ancient art are in the British Museum, the Louvre, the Kunsthistorisches Museum, and the Vatican.)

Medieval Art

Art Chrétien, Arles, 49
Bayerisches National Museum, Munich, 134
Catalan Art, Museum of, Barcelona, 296
Cathedral Museum, Siena, 229-230
Cluny Museum, Paris, 72-73
Condé Museum, Chantilly, 56
Fine Arts Museum, Dijon, 61
German National Museum, Nuremberg, 139-140
Hôtel-Dieu, Museum of the, Beaune, 50-51
Mainfränkisches Museum, Würzburg, 144
Memling Museum, Bruges, 266
Mittelaltlicher Kunst, Vienna, 154
Notre Dame, Musée de L'Oeuvre, Strasbourg, 109
Picardi, Museum of, Amiens, 47
Schnütgen Museum, Cologne, 123
Stedelijk, Bruges, 266-267
Underlinden, Colmar, 60
 (Outstanding collections are also in the British Museum, the Louvre, and the Vatican.)

Renaissance and Post-Renaissance Art

***Academy, Florence (Michelangelo sculpture), 161-162**
Academy of Fine Arts, Madrid (Goya), 302
Albertina, Vienna (Graphic art), 147
***Ambrosiana, Milan (Leonardo da Vinci drawings), 184**
Bargello (National Museum) Florence (Sculpture), 162-164
Barock Museum, Vienna (Baroque), 154
Bayerisches National Museum, Munich (Sculpture), 134
Borghese Gallery, Rome, 204-206
Boymans Museum, Rotterdam (Dutch painting, including medieval), 284-285

Civico Museo Correr, Venice (Venetian painting), 242-243
Cognacq-Jay, Paris (18th Century), 73
***Frans Hals Museum, Haarlem, 281-282**
Iveagh Bequest, London, 18
Jacquemart-André, Paris, 73
Mayer van den Bergh Museum, Antwerp (Flemish), 263
Mauritshuis, the Hague (primarily Flemish and Dutch painting), 283-284
National Gallery, Perugia (Umbrian), 195
Nissim de Camondo, Paris (18th Century), 97
Poldi Pezzoli, Milan (Italian), 186
Religious Sculpture, Valladolid, 320
***San Marco, Florence (Fra Angelico), 166-167**
Settecento Veneziano, del, Venice (18th Century), 243-244
Seville Art Museum, Seville (Murillo), 316
Soane's, Sir John, London (English painting), 28
***Wallace Collection, London, (17th and 18th century painting), 32-33**
Windsor Castle State Apartments (paintings and drawings), 42
 (All the general museums have large collections of Renaissance and Post-Renaissance Art.)

19th and 20th Century Art

Art Gallery, Winterthur, 326
Art, Museum of, Basel, 322-324
Art, Museum of, Berne, 325-326
Art Moderne, Brussels, 271
Beaux Arts, Reims, 108
Beaux Arts, Strasbourg, 109
British Arts Council, London, 2, 36
Carlsberg Glyptothek, Copenhagen, 287
Courtauld Institute, London, 18
Galerie des 19th and 20th Jahrhunderts, Vienna, 154
***Grimaldi, Antibes (Picasso), 47**
Haus der Kultur Institute, Munich, 134-135
***Haus der Kunst, Munich, 135**
Institute of Contemporary Arts, London, 2-3
Internationale d'Art Moderna, Venice, 243
***Jeu de Paume, Paris, 73-77**
***Kröller-Müller, Arnhem, 280-281**
Kunsthalle, Hamburg, 128

*Kunsthhaus, Zurich, 326-327
 Milles Museum, Carl, Stockholm, 291
 Modern Art Museum, Barcelona, 296
 *National d'Art Moderne, Paris, 68-72
 National Gallery, Oslo, 290
 National Museum, Stockholm, 291-292
 Orangerie, Paris (Monet), 97
 Peinture et Sculpture, de, Grenoble, 62
 Petit Palais, Paris, 97
 Rodin Museum, Paris, 97-98
 Stadtische Gallery, Munich, 136-137
 Staedel Art Institute, Frankfort, 126
 *Stedelijk, Amsterdam, 279-280
 *Tate Gallery, London, 28-31
 Thorvaldsen Museum, Copenhagen, 289
 Toulouse-Lautrec Museum, Albi, 46
 Wallraf-Richartz, Cologne, 124

Other Specialized Museums

Angewandte Kunst, Vienna (Applied Art), 146
 Cernuschi, Paris (Oriental), 72
 Congo, Brussels (Primitive), 268
 Folk Museum, Bygdoy (Oslo), 289
 Guimet, Paris, (Oriental), 73
 Landes Museum, Zurich (Folk Art), 327
 Nordic Museum, Stockholm (Folk Art), 291
 Orientale, Venice, 243
 Skansen Museum, Stockholm (Folk Art), 291
 Tropen Museum, Amsterdam (East Indian Art), 280
 Völkerkunde, Vienna (Ethnography), 146

